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With Supplement: Our Special Artist's
Lisbon Assassination Sketches. **SIXPENCE.**

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A UNIQUE VIEW OF THE KING OF PORTUGAL'S FUNERAL PROCESSION: THE KING'S HEARSE LEAVING THE CHAPEL ROYAL.

PHOTOGRAPH EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS."

The photograph was taken, by special permission, from the roof of a naval officer's house adjoining the Palace. The procession had just left the Chapel Royal, and was ready to pass the Palace gates.

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PARLIAMENT.

"THE Prime Minister will correct me if I am wrong," said Sir Edward Grey in a recent discussion, when he placed an interpretation—which Mr. Austen Chamberlain called a gloss—on the historic reference to "methods of barbarism." Sir Henry Campbell-Bannerman smiled at the allusion to a painful domestic controversy among Liberals, and if any soreness had been left on his mind it was removed by the Foreign Secretary's remark that the phrase so often quoted was used by him in the interests of humanity. It was now introduced into a learned controversy on the right to capture merchant vessels in time of war, but Sir Edward Grey, in one of the most impressive of his impressive speeches, contended that humanity would be served by a destruction of property which shortened a war, and that if we abandoned the right of capture we might incur great risks by the indefinite prolongation of a struggle. While the controversies on the South African War are now recalled in a philosophic spirit, new differences on old lines have broken out among Liberals with reference to military expenditure. "We must vote whatever the experts demand," says one section; and another retorts: "We must keep our Retrenchment pledges." There is a great deal of lobbying—perhaps a little intriguing; there are rival meetings in committee-rooms; heads are shaken solemnly and mysterious hints are given to the Press. Meantime the Government has begun legislation with a Children's Bill, introduced in a model speech by a model Under-Secretary.

THE KING OF PORTUGAL'S FUNERAL.

(See Supplement.)

ON Saturday, February 8th, the State Funeral of King Carlos II. of Portugal and of the Crown Prince was held in Lisbon. The hearses of the dead, drawn by horses caparisoned in black, attended by footmen in gorgeous liveries, and escorted with military pomp, proceeded from the Necessidades Palace to the Church of St. Vincent without the walls, where the Kings of Portugal have been buried for centuries. Great crowds lined the streets, but there was a singular absence of signs of public mourning. It is said that even when the coffins passed, few hats were raised, and the respect was that of silence alone. It is understood that the censorship has been so strict that reports of the actual depth of the late King's unpopularity have not been allowed to reach the outside world. To the truth of this unpopularity a further testimony is found in the demeanour of the Portuguese notables at the funeral service. King Carlos himself knew that his policy and Senhor Franco's had brought him no goodwill, and when he set out on his last journey he had a foreboding of death. On bidding farewell to one of his Ministers at Villaviciosa, his Majesty said—"I embrace you for the last time." After the funeral the bodies lay in state, and the Cathedral was visited by crowds of citizens. Of the last scenes we are enabled to publish many drawings and photographs from our special representatives in Lisbon.

THE PLAYHOUSES.

THE SICILIAN PLAYERS AT THE SHAFTESBURY.

THE theatrical sensation and the talk of the town just now are the Sicilian Players, a band of native artists who, coming over from Paris with strong recommendations to present a repertoire of Italian and Sicilian drama, have carried London by storm, thanks to the exuberant and almost animal vitality of their acting. Their latest production has been a pastoral tragedy of Signor d'Annunzio's writing—a play dealing with rustic superstitions and ceremonies, with the belief in witchcraft and the evil eye, with crimes of passion that do not stop short at parricide. "La Figlia di Jorio" is the title of the piece, the scenes of which are laid among the mountains of the Abruzzi district, and its heroine is a reputed witch who breaks in upon a rural wedding, causes the young bridegroom to desert his wife, and to kill his own father in a quarrel of sex-rivalry, and finally dies a splendid death by way of atonement. But it is the acting rather than the play which is the thing—acting which is charged with a tempestuous—nay, volcanic, energy. One particular moment of Mimi Aguglia's on the Shaftesbury stage leaves one gasping over its frenzy of emotions. The heroine has been taken unawares by the licentious old man who is her lover's father. Panting, writhing, sobbing, shrieking, she fights and wriggles in his arms, till her rescuer rushes on to the scene, and with one blow strikes his father dead. The performances of Mimi Aguglia, Giovanni Grasso, and the rest must be seen to be believed; no Londoner who enjoys obtaining a thrill in the theatre can afford to miss these wonderful players.

"THE WOMAN OF KRONSTADT," AT THE GARRICK.

The romantic melodrama which Mr. Max Pemberton and the lady who prefers to be known as George Fleming have fashioned out of the former's novel, "Kronstadt," is a neatly constructed and interesting play in Sardou's "Fedora" manner, but it suffers from the rather serious disadvantage that its best act comes first. Now the prime essential in drama of this kind, which of necessity is based on improbabilities, is that situation shall be piled on situation, excitement on excitement, climax on climax, till the story's very close, with such rapidity that the playgoer is kept breathlessly intent upon the elaboration of the plot, and is never allowed a moment's interval for thought. But the Garrick adapters, though they have contrived very happily to create and, in general, to preserve an atmosphere of suspense for their play, slow down their pace too often, and show signs of exhaustion long before they have rung down their final curtain, with the result that their audience's interest gradually slackens and wanders and its common-sense is given time to assert itself in impatient criticism. Still, with some overhauling, the piece might be sufficiently improved to pass muster with unsophisticated hearers, for it contains excellent romantic material in the relations of its three leading characters—the English girl-governess who acts as spy and draws plans of the fortress in order to maintain a little brother at home; the young Russian officer who is in love with her, but discovers her in *flagrante delicto*; and his superior officer, who plays eaves-dropper at their interview and terrorises both lovers in various ways to safeguard his country's interests. The illusion of the drama is not increased by the circumstance of a rather mature actress, Mrs. Russ Whytal, having been cast for the part of the heroine. Very capable and subtle player as she undoubtedly is, Mrs. Whytal does not suggest that ingenuousness which is the only possible condonation of the young governess's offence. As the officer-hero, Mr. Charles Bryant acts with that intensity which his famous performance in "Iris" gives us a right to expect; while Mr. Titheradge shows unexpected and very welcome *bonhomie* as the wily but not ill-natured chief of staff.

[Other Playhouse Notes elsewhere in the Number.]

NOTE TO CONTRIBUTORS.

It is particularly requested that all SKETCHES and PHOTOGRAPHS sent to THE ILLUSTRATED LONDON NEWS, especially those from abroad, be marked on the back with the name and address of the sender, as well as with the title of the subject. All Sketches and Photographs used will be paid for. The Editor cannot assume responsibility for MSS., for Photographs, or for Sketches submitted.



Photo. Elliott and Fry.

THE LATE ADMIRAL SIR ALGERNON LYONS, G.C.B.,
Late Admiral of the Fleet.

Stations, and, finally, Commander-in-Chief at Portsmouth. He was principal Naval A.D.C. to Queen Victoria for two years from 1895.

Lloyd Kenyon, fourth Baron Kenyon of a creation dated 1788, has been elected to the Board of

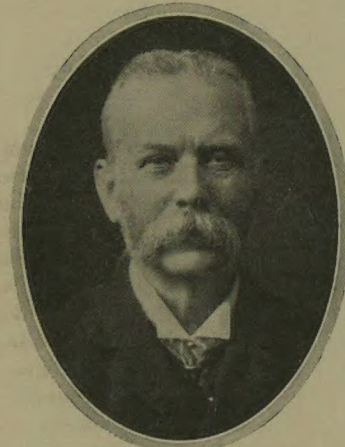


Photo. Russell.

LORD KENYON,

New Director of L. and N.-W. Railway.

on Monday last, in his seventy-second year, was for forty-five years organist of Durham Cathedral. He was a Norwich man by birth and became a chorister in the Cathedral there at the age of ten. Then he went to Rochester, where he joined the Cathedral choir in that city, and



Elliott and Fry.

THE LATE DR. PHILIP ARMES,
Organist of Durham Cathedral.

Paget, whose death is announced, of a creation dated 1886. Educated at Sandhurst, he entered the Army and served with the 66th Berkshire Regiment in Ireland, Canada, Gibraltar, and India, and represented three divisions of Somerset in the House of Commons between 1865 and 1895. Sir Richard was for many years Chairman of the Quarter Sessions and the County Council of Somerset, where he was born in 1832. He is succeeded by his son Arthur, who was born in 1869.

The appointment of Admiral Touchard as French Ambassador to the Court of St. Petersburg is regarded very hopefully in French circles, where it is realised that the retiring Ambassador, M. Bompard, was not altogether a success. The new Ambassador and his wife



Photo. Pyron.

ADMIRAL TOUCHARD,
New French Ambassador to Russia.

PORTRAITS AND PERSONAL NOTES.

speak Russian fluently, and in naval circles Admiral Touchard has earned the respect and confidence of all parties. The threatened *entente* between Germany and Russia makes the post of French Ambassador at

last, Chandler rescued one of his companions and made valiant attempts to rescue others, although he himself was badly scalded. The aged hero is still suffering from the effects of his injuries. The King has signified his intention of personally investing Mr. Chandler with the coveted reward.

Major-General Sir James Willcocks, who has been chosen to command the force which proposes to teach the Zakka Khels the necessity of observing treaty regulations, is quite competent to deal with the task that the Indian Government has committed to him. He has had thirty years of experience in the Army, and has served in the Afghan Campaign, the Waziri Expedition, the Soudan Campaign, and the Burma Expedition. The City of London has given him its freedom and a sword of honour.

Edward Ponsonby, eighth Earl of Bessborough, who has been appointed Chairman of the London, Brighton, and South Coast Railway, is now in his fifty-seventh year, and has enjoyed considerable experience in the public service. For some time he was in the Navy, then he went to the Bar, and for eleven years was secretary to the Speaker of the House of Commons. He owns some thirty-five thousand acres and two seats in Ireland, together with a house in Cavendish Square. He is a Justice of the Peace for three counties.

Mr. E. A. Goulding, who was returned for Worcester on Friday last by a larger majority than that of any Unionist candidate in that division in the last twenty years, is one of the pillars of the Tariff Reform League and Chairman of the Constitutional Club. He was educated at St. John's College, Cambridge, and called to the Bar of the Inner Temple in 1887. From 1905 to 1906 he sat for Devizes in the Conservative interest, and he represented Hammersmith on the L.C.C. for some six years. Mr. Goulding is in his forty-fifth year.

The late Mr. Edward William Mountford was born in 1855, and began work as an architect when he was twenty-six years old. He did much to beautify our London streets, and among the great buildings that were in a sense the work of his hand we may mention the Town Hall and Polytechnic at Battersea, St. Olave's Grammar School at Southwark, the Northampton Institute in Clerkenwell, and the new Central Criminal Courts in Old Bailey. For three years Mr. Mountford was President of the Architectural Association.



Photo. Elliott and Fry.

THE EARL OF BESSBOROUGH,
New Chairman of the L.B. and S.C. Railway.



Photo. Illustrations Bureau.

MR. EDWARD GOULDING, M.P.,
Unionist Victor at Worcester.



THE MATERIALS FOR A HISTORIC PICTURE: MR. BEGG'S LISBON SKETCH FROM WHICH OUR DOUBLE-PAGE DRAWING OF THE ASSASSINATION WAS MADE.

SKETCH (FACSIMILE) BY S. BEGG, OUR SPECIAL ARTIST IN LISBON.

St. Petersburg an exceedingly delicate one, and for the sake of the Dual Alliance it is to be hoped that the appointment will meet with all the success that is anticipated in well-informed circles.

The first miner to receive the "Miners' V.C." for bravery is a Yorkshireman, Mr. Francis Chandler, whose portrait is given on this page. It will be remembered that when the disaster took place in the Hoyland Silkstone Colliery, near Barnsley, in November

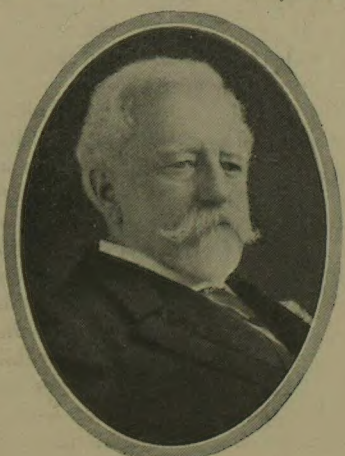


Photo. Elliott and Fry.

THE LATE RT. HON. SIR R. H. PAGET,
Privy Councillor.

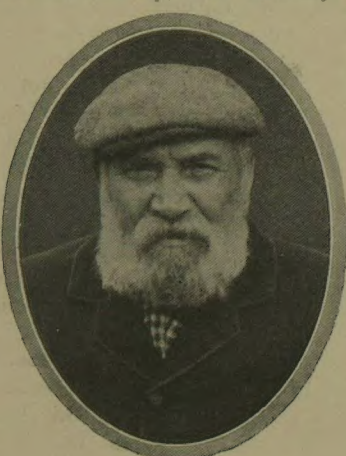


Photo. World's Graphic Press.

MR. FRANCIS CHANDLER,
The first to receive the Miners' Medal.

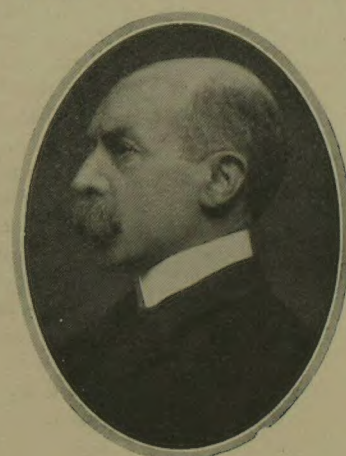
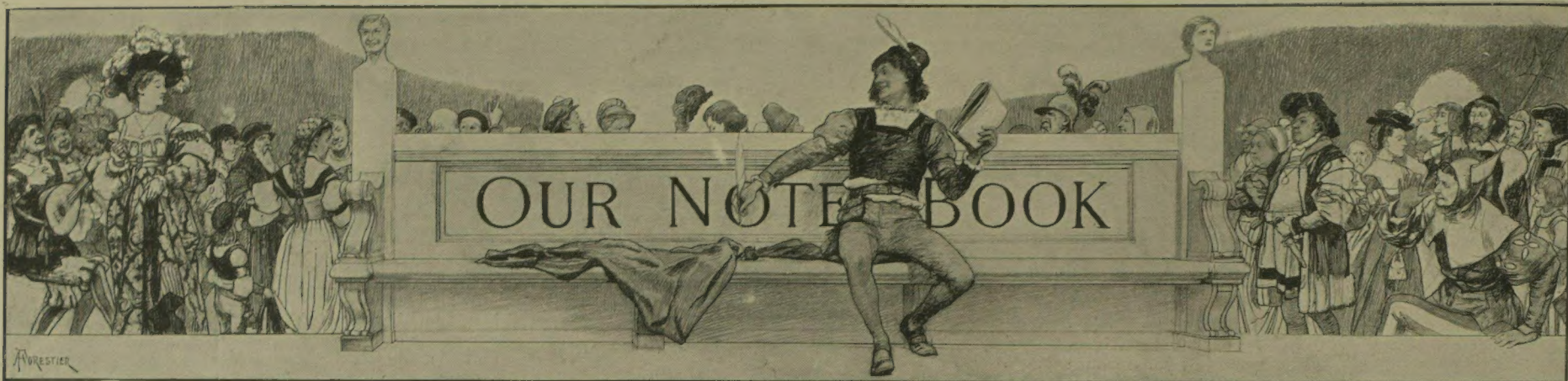


Photo. Elliott and Fry.

THE LATE MR. E. MOUNTFORD,
Architect of the New Bailey.



By G. K. CHESTERTON.

SOME solemn and superficial people (for nearly all very superficial people are solemn) have declared that the fairy-tales are immoral; they base this upon some accidental circumstances or regrettable incidents in the war between giants and boys, some cases in which the latter indulged in unsympathetic deceptions or even in practical jokes. The objection, however, is not only false, but very much the reverse of the facts. The fairy-tales are at root not only moral in the sense of being innocent, but moral in the sense of being didactic, moral in the sense of being moralising. It is all very well to talk of the freedom of fairyland, but there was precious little freedom in fairyland by the best official accounts. Mr. W. B. Yeats and other sensitive modern souls, feeling that modern life is about as black a slavery as ever oppressed mankind (they are right enough there), have specially described elfland as a place of utter ease and abandonment—a place where the soul can turn every way at will like the wind. Science denounces the idea of a capricious God; but Mr. Yeats's school suggests that in that world everyone is a capricious god. Mr. Yeats himself has said a hundred times in that sad and splendid literary style which makes him the first of all poets now writing in English (I will not say of all English poets, for Irishmen are familiar with the practice of physical assault), he has, I say, called up a hundred times the picture of the terrible freedom of the fairies, who typify the ultimate anarchy of art—

Ride on the crest of the dishevelled wave
And dance upon the mountains like a flame.

But, after all (it is a shocking thing to say), I doubt whether Mr. Yeats really knows his way about fairyland. He is not simple enough; he is not stupid enough. Though I say it who should not, in good sound human stupidity I would knock Mr. Yeats out any day. The fairies like me better than Mr. Yeats; they can take me in more. And I have my doubts whether this feeling of the free, wild spirits on the crest of hill or wave is really the central and simple spirit of folk-lore. I think the poets have made a mistake: because the world of the fairy-tales is a brighter and more varied world than ours, they have fancied it less moral; really it is brighter and more varied because it is more moral. Suppose a man could be born in a modern prison. It is impossible, of course, because nothing human can happen in a modern prison, though it could sometimes in an ancient dungeon. A modern prison is always inhuman, even when it is not inhumane. But suppose a man were born in a modern prison, and grew accustomed to the deadly silence and the disgusting indifference; and suppose he were then suddenly turned loose upon the life and laughter of Fleet Street. He would, of course, think that the literary men in Fleet Street were a free and happy race; yet how sadly, how ironically, is this the reverse of the case! And so again these toiling serfs in Fleet Street, when they catch a glimpse of the fairies, think the fairies are utterly free. But fairies are like journalists in this and many other respects. Fairies and journalists have an apparent gaiety and a delusive beauty. Fairies and journalists seem to be lovely and lawless; they seem to be both of them too exquisite to descend to the ugliness of everyday duty. But it is an illusion created by the sudden sweetness of their presence. Journalists live under law; and so in fact does fairyland.

If you really read the fairy-tales, you will observe that one idea runs from one end of them to the other—the idea that peace and happiness can only exist on some condition. This idea, which is the core of ethics, is the core of the nursery-tales. The whole happiness of fairyland hangs upon a thread, upon one thread. Cinderella may have a dress woven

on supernatural looms and blazing with unearthly brilliance; but she must be back when the clock strikes twelve. The king may invite fairies to the christening, but he must invite all the fairies, or frightful results will follow. Bluebeard's wife may open all doors but one. A promise is broken to a cat, and the whole world goes wrong. A promise is broken to a yellow dwarf, and the whole world goes wrong. A girl may be the bride of the God of Love himself if she never tries to see him; she sees him, and he vanishes away. A girl is given a box on condition she does not open it; she opens it, and all the evils of this world rush out at her. A man and woman are put in a garden on condition that they do not eat one fruit: they eat it, and lose their joy in all the fruits of the earth.

Commandment, they find the great mystical basis for all Commandments. We are in this fairyland on sufferance; it is not for us to quarrel with the conditions under which we enjoy this wild vision of the world. The vetoes are indeed extraordinary, but then so are the concessions. The idea of property, the idea of someone else's apples, is a rum idea; but then the idea of there being any apples is a rum idea. It is strange and weird that I cannot with safety drink ten bottles of champagne; but then the champagne itself is strange and weird, if you come to that. If I have drunk of the fairies' drink it is but just I should drink by the fairies' rules. We may not see the direct logical connection between three beautiful silver spoons and a large ugly policeman; but then who in fairy-tales ever could see the direct logical connection between three bears and a giant, or between a rose and a roaring beast? But this general aspect is not my concern; and I have left myself hardly any space to say what is my concern.

The aim with which I originally introduced this discussion on fairies was that of discussing the Blasphemy case. The connection between the two ideas will at once leap to the mind. It is time we cleared our ideas a little on the matter of law and of liberty in expression. I am myself in favour of complete liberty of religion (as ordinarily understood; strictly, it would cover human sacrifice), but do not let us deceive ourselves into the supposition that either I or anybody else believes in complete liberty of speech. That a man should be prosecuted for blasphemy in modern England strikes me as iniquitous. But that a man should be prosecuted for obscenity of language strikes me and all ordinary men as a right and natural protection. Why is this? It is not because there is anything more intellectually indefensible, in the abstract, about one than about the other. Blasphemy is as bad as indecency, in so far that it must mean the giving of a cruel shock to inoffensive souls, the inhumane presentment of a terrible idea in the ugliest and most abrupt way. Indecency may be as good as blasphemy in the sense that it may be given from good motives. A man may think religious humbug so solidly entrenched that nothing but intellectual dynamite will do any good. But a man may also think a bad sex-convention is in the same security and must be given the same shock. The real distinction is that England is divided on religion and irreligion in a real sense in which it is not divided on the need for verbal decency in mixed society. The law may protect religion: the people would protect decency. Religion may be the law of England: decency is the law of the English. As in the fairy-tales, all that we may say and do hangs on something we may not say and do. But do not let us forget that we have a veto, and that others had more liberty on that point. If you and I walked to-morrow into the Middle Ages, we should find ourselves (in some ways) less free to discuss unbelief, but much freer to discuss sex.

In the Middle Ages, people were not divided on religion and irreligion. There was only one way of belief, if a man was to be saved. If he did not choose to believe in that way, the Holy Office took him in hand and saved his soul for him, although in doing so it had to destroy his body by fire. But the Middle Ages were not so united as we are on the need for verbal decency in mixed society. Not that mediæval men were more shameless: they were simply shameless in the absolute sense, and your truly shameless person is one for whom the idea of the word shame has no existence. Only your shameful modern person understands shame. He is a man who cannot call a spade a spade. He calls it, with a blush, an implement for tilling the soil, and so the spade becomes forever unmentionable.

TO
GEORGE MEREDITH O.M.
UPON HIS EIGHTIETH BIRTHDAY

DEAR MR. MEREDITH,

Many of your fellow-countrymen will join in
felicitating you upon the health and happiness
that are yours upon this your eightieth birthday...
We desire on our own behalf to thank you for the
splendid work in prose and poetry that we owe to
your pen—to say how we rejoice in the growing
recognition of this work—and to thank you for
the example you have set to the world of lofty
ideals embodied not only in books but in life—

Most heartily do we wish you a continuance of
health and happiness...

We are, dear Mr. Meredith,

Yours faithfully,

Alwinburne
Thomas Hardy.
John Addington Symonds.
Frederick Greenwood

Photo. Campbell Gray.

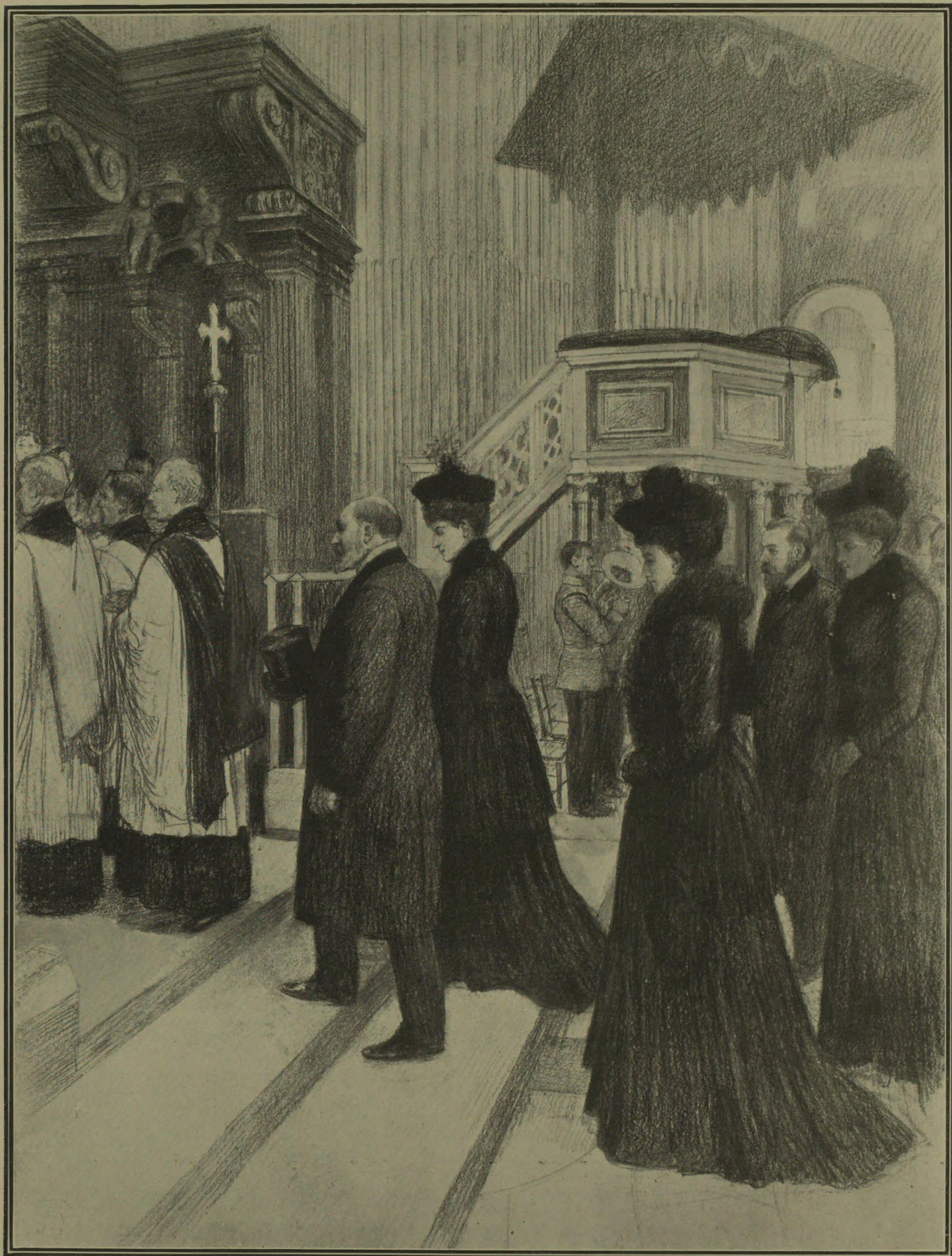
MR. GEORGE MEREDITH'S EIGHTIETH BIRTHDAY: THE ADDRESS
OF CONGRATULATION TO THE NOVELIST.

On February 12 Mr. George Meredith celebrated his eightieth birthday. An address of congratulation was presented to him by his most eminent countrymen. It bore many hundreds of signatures.

This great idea, then, is the backbone of all folk-lore—the idea that all happiness hangs on one thin veto; all positive joy depends on one negative. Now, it is obvious that there are many philosophical and religious ideas akin to or symbolised by this; but it is not with them I wish to deal here. It is surely obvious that all ethics ought to be taught to this fairy-tale tune; that, if one does the thing forbidden, one imperils all the things provided. A man who breaks his promise to his wife ought to be reminded that, even if she is a cat, the case of the fairy-cat shows that such conduct may be incautious. A burglar just about to open someone else's safe should be playfully reminded that he is in the perilous posture of the beautiful Pandora: he is about to lift the forbidden lid and loosen evils unknown. The boy eating someone's apples in someone's apple-tree should be a reminder that he has come to a mystical moment of his life, when one apple may rob him of all others. This is the profound morality of fairy-tales; which, so far from being lawless, go to the root of all law. Instead of finding (like common books of ethics) a rationalistic basis for each

KING EDWARD COMMEMORATES HIS FRIEND DOM CARLOS.

DRAWN BY A. FORESTIER.



King.

Queen.

Princess Victoria.

Prince of Wales.

Princess of Wales.

THE KING AND QUEEN WITH THE ROYAL FAMILY AT THE MEMORIAL SERVICE IN ST. PAUL'S FOR THE LATE KING AND CROWN PRINCE OF PORTUGAL.

On February 9, in St. Paul's Cathedral, the King and Queen attended a memorial service for the late King and Crown Prince of Portugal. Their Majesties were received by the representatives of the Chapter, and were escorted to their places in the choir by the Bishop of Stepney, the Archdeacon of London, Canon Newbolt, and the Lord Mayor and Sheriffs. There was a large attendance of Ministers, diplomatists, and the general public. In point of music the service was most impressive. The band of the Oxford Light Infantry, the late King's regiment, played the Dead March in "Saul." The Archbishop of Canterbury pronounced the Benediction.

THE LAST ACT OF THE PORTUGUESE TRAGEDY: THE ROYAL FUNERAL AND ITS APATHETIC SPECTATORS.

TWO PHOTOGRAPHS BY ILLUSTRATIONS BUREAU, TWO BY TOPICAL PRESS.



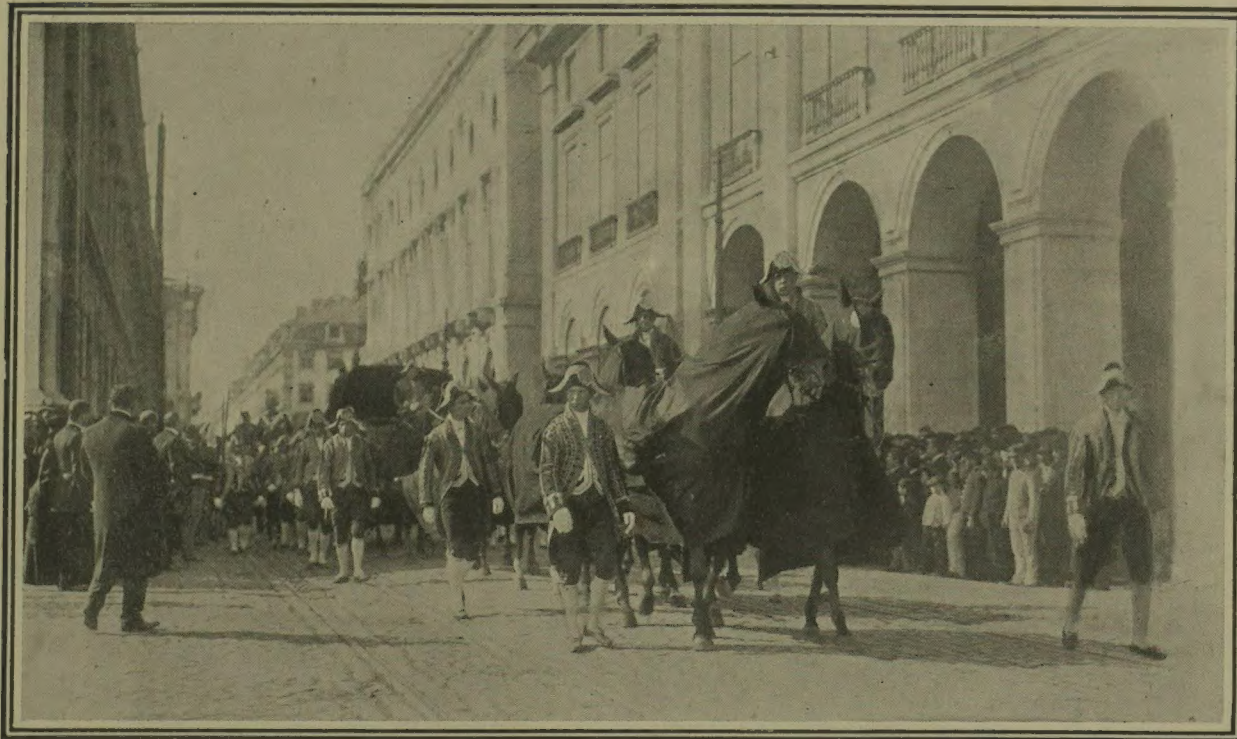
THE "COACH OF RESPECT": THE EMPTY STATE CARRIAGE PRECEDING THE ROYAL HEARSE.

In accordance with an ancient custom at Portuguese royal funerals, an empty state coach, known as the "coach of respect," brought up the rear of the procession of state carriages, and immediately preceded the royal hearses.



THE APATHY OF THE CROWD: FEW HEADS UNCOVERED AS THE HEARSE PASSED.

Very remarkable was the apathy of the Lisbon populace. When the procession passed very few men lifted their hats, and the respect which in Roman Catholic countries is always paid to the dead was strangely lacking.



THE KING'S REMAINS PASSING THE EXACT PLACE OF THE ASSASSINATION.

The King's coffin, drawn by eight horses caparisoned in black, passed the exact spot of the assassination at the junction of the Rua do Arsenal and the Praça do Comercio. The arsenal is on the left, the arcade from which the Crown Prince was shot on the right.

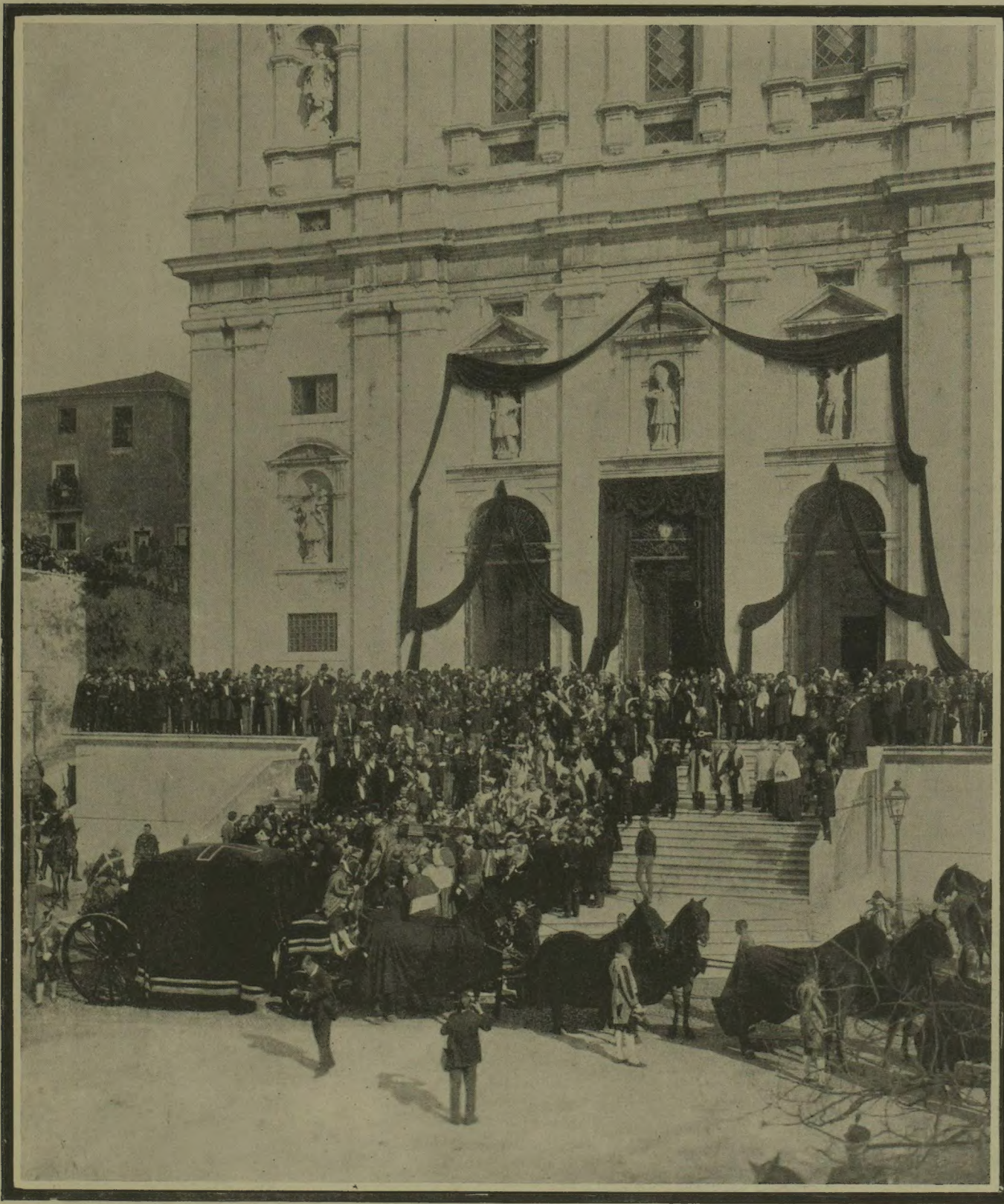


"THE RIDERLESS HORSE WAS LED IN THE REAR": THE CROWN PRINCE'S HEARSE.

The procession to the Church of St. Vincent without the walls started from the Necessidades Palace, where the bodies lay in state before the funeral. The King's and Crown Prince's horses, covered with black palls, were led behind the royal hearses. The photograph was taken as the procession left the Palace.

LAST HONOURS TO THE ROYAL DEAD: THE FUNERAL AND THE PRIVATE LYING-IN-STATE.

DRAWING BY ALBERTO SOUZA, OUR SPECIAL ARTIST IN LISBON; PHOTOGRAPH BY TOPICAL.



THE ARRIVAL OF THE CROWN PRINCE'S REMAINS AT ST. VINCENT'S CHURCH.

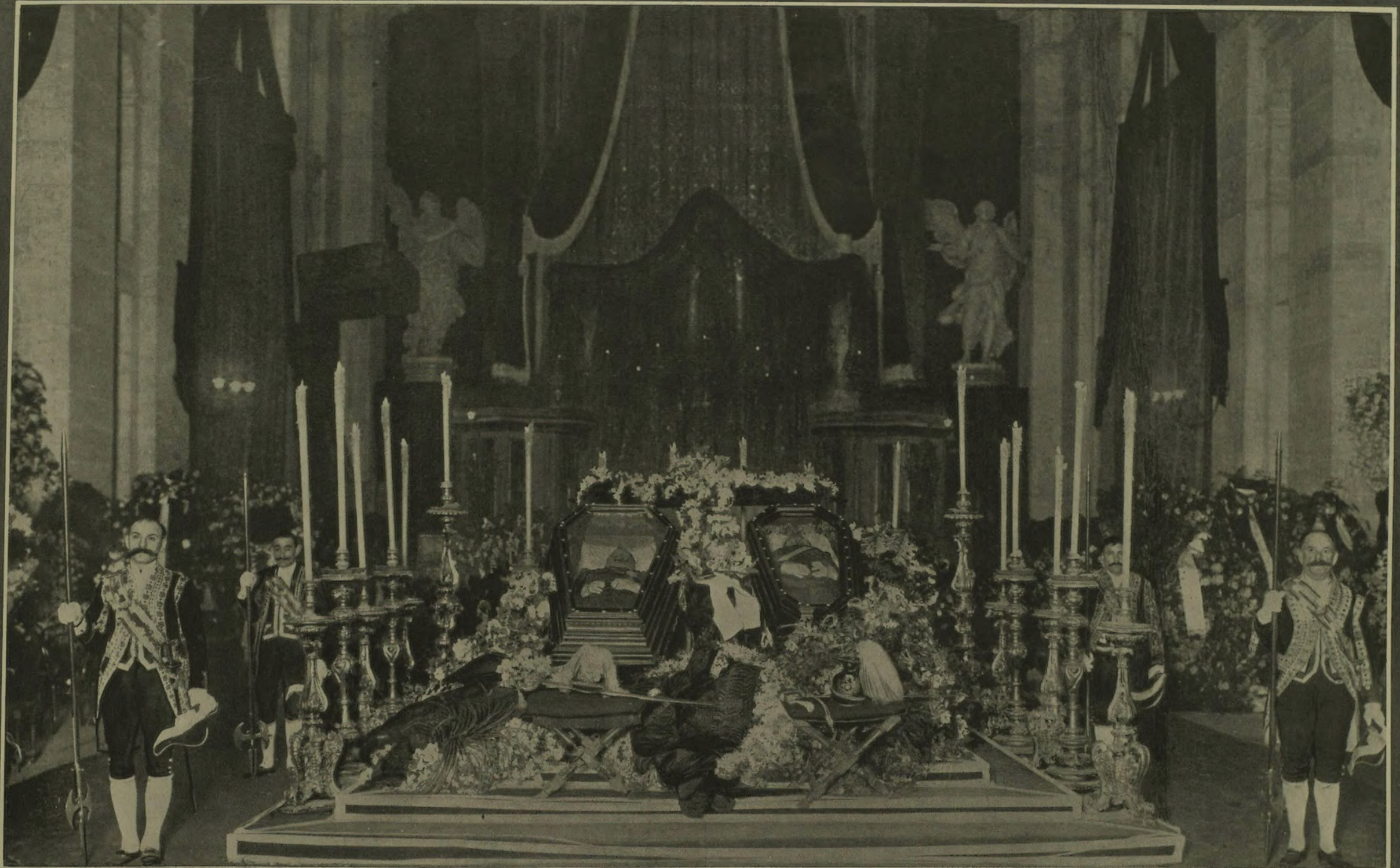


THE PRIVATE LYING-IN-STATE IN THE NECESSIDADES PALACE.

Until the state funeral on February 8, the bodies of the murdered King and Crown Prince of Portugal lay in state in the Necessidades Palace, where a Chapelle Ardente had been gorgeously arranged. Funeral draperies hung from the walls, and the coffins, which were covered with glass so that the dead might be visible to the mourners, were embanked with exquisite flowers. On stools at the foot of the coffins lay the swords and helmets of the King and the Crown Prince. Gentlemen Archers of the Guard, with halberds reversed, kept watch, and prayers were continually recited by the Sisters of Charity. On February 8, amid the booming of guns and the tolling of bells, the bodies arrived at the Church of St. Vincent. Black-robed officials of the Associations of the Holy House and of the Last Moment of the Soul received the coffins, which were borne into the church by thirty-two servants of the Royal House. The funeral was followed by the public lying-in-state in the church.

VICTIMS OF THE ASSASSIN'S BULLET: KING CARLOS AND THE CROWN PRINCE LYING IN STATE.

PHOTOGRAPH BY TOPICAL PRESS.



The King.

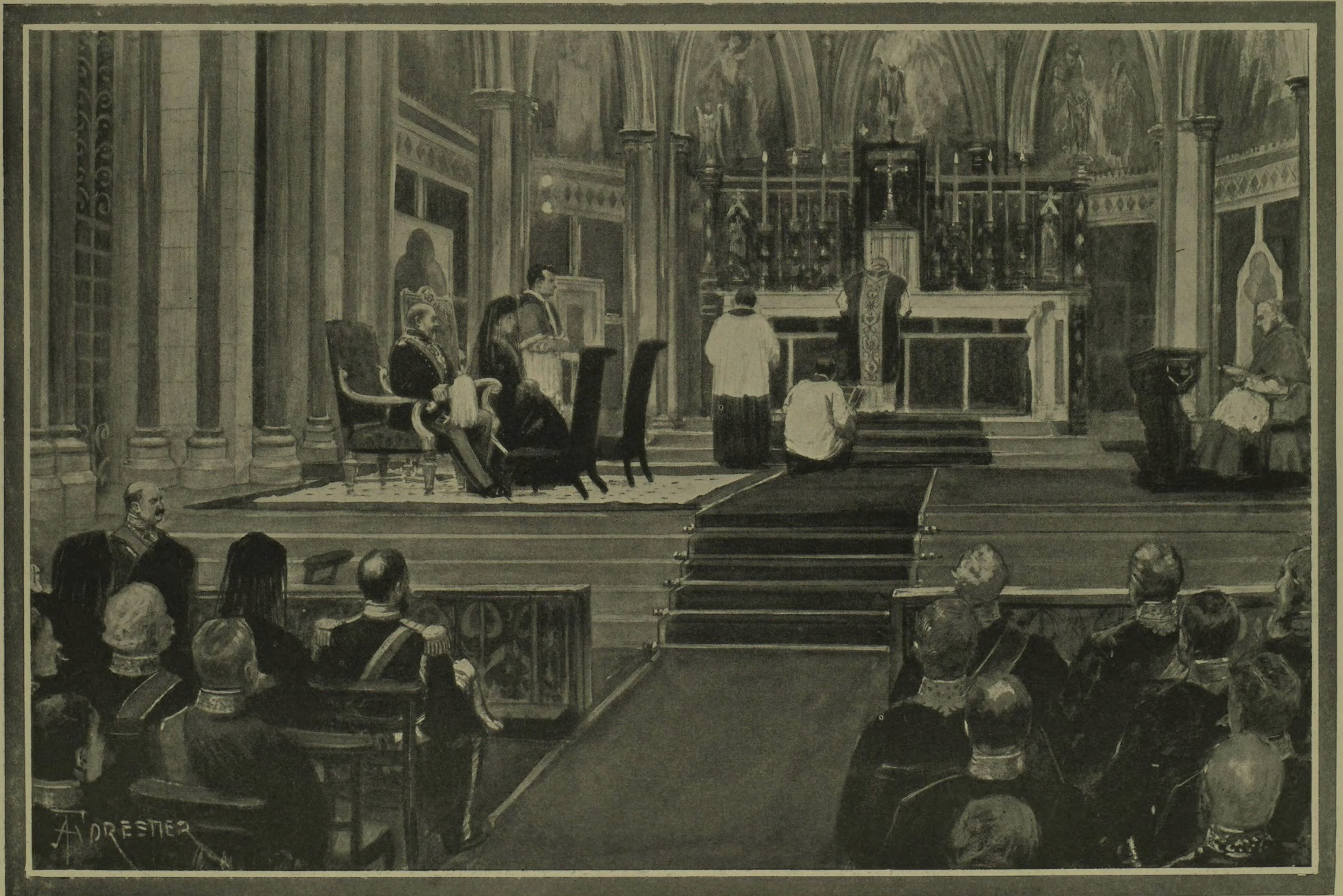
The Crown Prince.

THE ROYAL DEAD IN THE CHURCH OF ST. VINCENT AT LISBON.

The public lying-in-state was held at the Church of St. Vincent without the walls. The coffins, surrounded by flowers and wreaths, lay beneath the dome. On each side were seven splendid candelabra, and halberdiers in the royal uniform stood guard over the catafalque. Each coffin was covered with a plate of glass, so that the bodies were visible to the mourners. Within the cathedral is the vault in which lies buried a long succession of the Kings of Portugal.

THE KING AT THE REQUIEM MASS FOR THE LATE KING AND CROWN PRINCE OF PORTUGAL.

DRAWN BY A. FORESTIER.

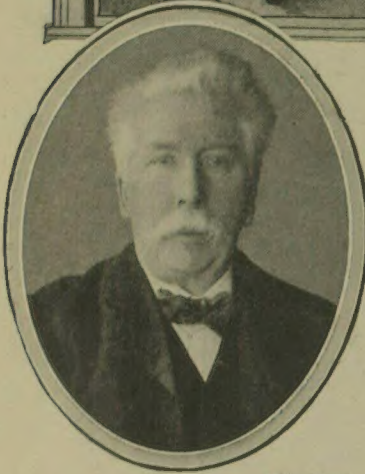


THE ILLUSTRATED LONDON NEWS, FEB. 15, 1908.—229

THE FIRST OCCASION ON WHICH A BRITISH SOVEREIGN HAS ATTENDED SERVICE IN A ROMAN CATHOLIC CHURCH IN ENGLAND SINCE THE TIME OF JAMES II.

On February 8 the King and Queen and all the members of the Royal Family now in England attended the Requiem Mass in the Church of St. James, Spanish Place. The King wore the uniform of a Portuguese Colonel, with a Portuguese Order on his breast. Of the Cabinet Ministers there were present the Chancellor of the Exchequer, Lord Tweedmouth, Mr. Sydney Buxton, the Marquess of Ripon, Sir Edward Grey, Mr. Haldane, Mr. Harcourt, and Earl Carrington. The Premier was represented by his secretary. There was a full attendance of Ambassadors and Ministers.

LITERATURE



MR. H. W. LUCY ("TOBY, M.P."),
Who is publishing his "Memories
of Eight Parliaments."

We welcome Literature. Professor Rev-nold Nicholson's "Literary History of the Arabs" (Fisher Unwin), for it constitutes a scholarly attempt to deal with a vast and fascinating chapter of world-literature about which too little is known to Western Europe. Only the traveller and the Orientalist appreciate the debt that literature owes to the Arabs, and the scholar who has learned to approach the Arab poets and literati on intimate terms must be grieved to think that the ordinary limits of mortal life render it well-nigh impossible for him to master a tithe of the works that the Arabs have given to the world. Their philosophy is exceedingly profound, their mystics write in fashion that holds the mind and captivates the ear, their wise men are nearer to the complete expression of life's mysteries than those of the bustling, commercial West. Although the Arabs are notoriously devout, they have produced sceptics and freethinkers in abundance, and some of these have written well-reasoned apologies. Last, but not least, we must consider the Arab love-poems, second to nothing that the Western world has produced: there have been Arab poets who approach the height of the Song of Songs. The wandering story-teller of the lands where Arabic is spoken can earn an honourable living by carrying these love-songs from village to village; their message goes to the heart of a simple people. It is unfortunate that most Europeans who study Arabic in any form do so for purposes of some profession that is seldom on speaking terms with literature. If we had a few literary men at work on translations from the Arabic, the rank-and-file would follow as miners rush to a new goldfield. Unfortunately, a FitzGerald only appears once in a generation, but such a book as Professor Nicholson's, though it dismisses in a few lines many men whose work sweetens life for thousands of our Eastern brethren, is bound to stimulate inquiry, and some of his translations breathe the exalted spirit of the original in fashion that would delight the man from the Orient who has mastered English. Such a volume as "A Literary History of the Arabs" is the ripe fruit of years of devoted study; it is even more than that—it is the work of a man on whom the beauty of the Arabs' contributions to literature has made a deep and abiding impression. We believe it will encourage study, and turn the attention of men who have refinement and leisure to a pursuit that will be a delight to them and to a vast section of the reading world to which the literature of the Arabs is still a garden enclosed—a fountain sealed.

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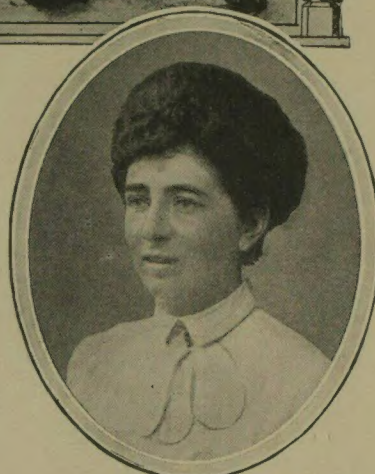


MARY WOLLSTONECRAFT, MOTHER OF
SHELLEY'S SECOND WIFE.

Reproduced from the "Love Letters of Mary Wollstonecraft"
by permission of the publishers, Messrs. Hutchinson and Co.

Verse. Mr. Stephen Phillips gives us a welcome volume of "New Poems" (John Lane). Does a living poet receive praise enough? Too much, is the usual ready-made reply. And possibly there may be

one or two overlucky. But Mr. Stephen Phillips is not one of them; at any rate, as a lyrical poet he has now scanty justice from those critics who persistently speak of "accomplishment," and so forth, implying some small stature of intellect, some diletante measure of sincerity, some purely literary quality of passion. This is to have no regard to the reality of his conviction in the great theory of that metaphysical poem, "The Cities of Hell"; and it is to slight the fresh, original, and impassioned thought of "Grief and God" and "Thoughts in a Meadow." The day is yet to come which will deliver this true and noble poetry from the jostling and clamour of the smaller verse of our time, and set it where it will be more audible. "What hast thou done?" cries his Endymion to the visiting Selene—



THE HON. F. WOLSELEY,
Who is publishing a book on
"Gardening."

For I am thrilled
With perils in the enchanted dawn of time,
And I begin to sorrow for strange things
And to be sad with men long dead; O now
I suffer with old legends, and I pine
At long sea-glances for a single sail.

The thought of unity in the passion of the race runs through several of the poems.

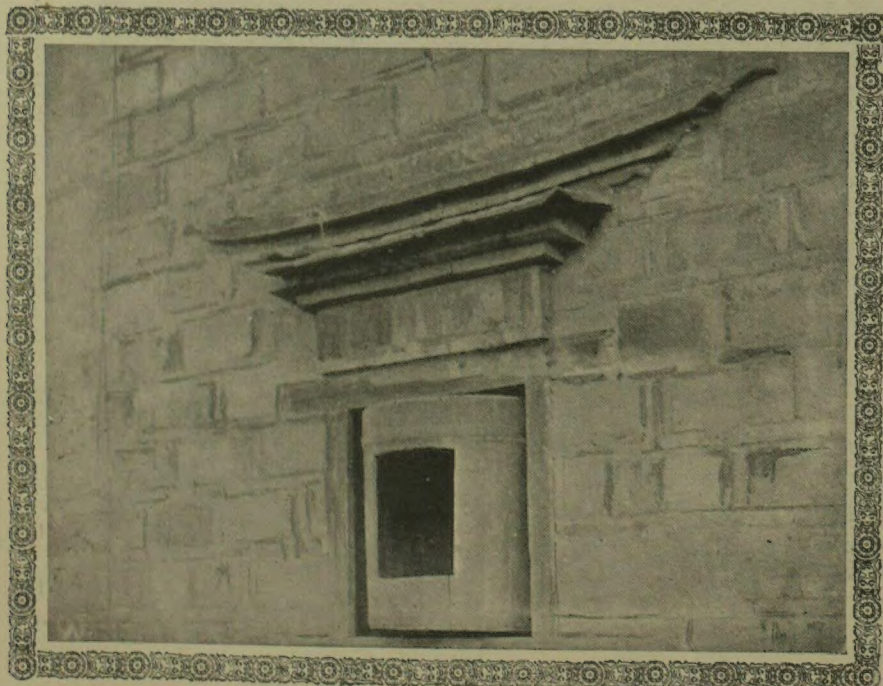
Musical History. Under the title of "Great Musicians," Mr. Ernest Oldmeadow has written, and E. Grant Richards has published, a very charming little volume dealing with some of the musicians of bygone days, whose names are familiar to the rank and file of musical amateurs, though all save a few specimens of their work are unknown beyond the narrow radius of the study. To be sure, the volume leads up to Handel and Bach, but the road is by way of Orlandus Lassus (we dare not call him Orlando di Lasso in future), Palestrina, Monteverde, Lully, Rameau, and Purcell. Mr. Oldmeadow brings a lively imagination to the service of a fluent pen; he has sound knowledge of his subject, coupled with an enthusiast's affection for it. Throughout the book the writer bears well in mind the claims of a sequent narrative, and thus he saves the work from becoming a mere series of biographies. And the volume is enriched with illustrations which, carefully selected and admirably reproduced, add largely to the book's claim to find a permanent place in the library of the musician and the lover of music. If space permitted, we would like to disagree with some of the author's theories and conclusions, but within narrow limits it is well-nigh impossible to do more than praise.



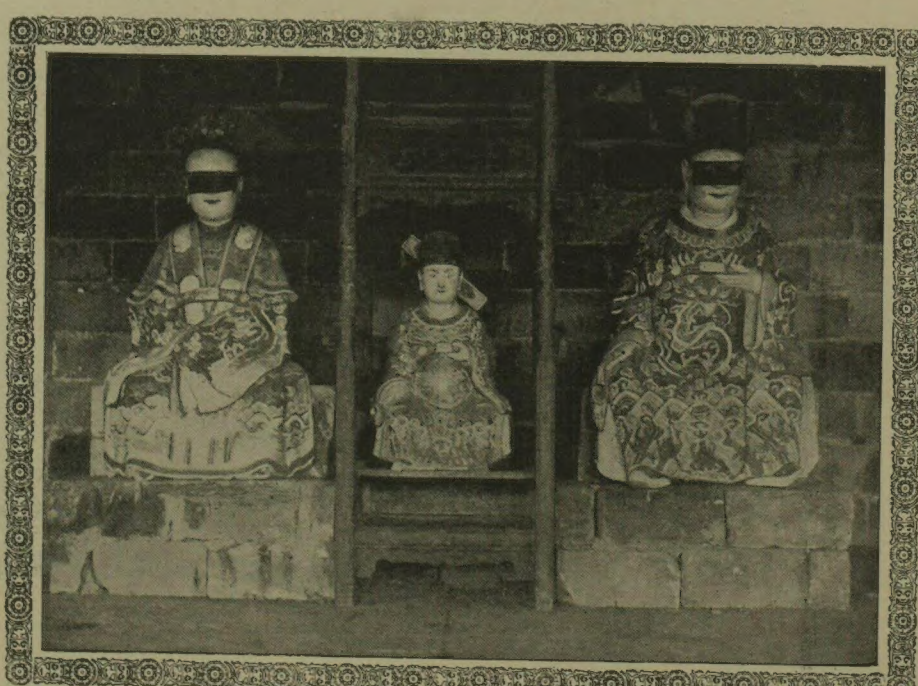
THE RESULTS OF FOOT-BINDING: AN X-RAY PHOTOGRAPH
OF A CHINESE WOMAN'S FOOT.

The Chinese inscription on the sketch, which was made from a photograph by the Rev. W. A. Cornaby, is rather ironical. It is a Chinese proverb, "To tamper with creation is to spoil the harmony of heaven."

The three illustrations on this page are reproduced from Mr. W. Rensfey Hunt's "Heathenism Under the Searchlight" by permission of the publishers, Messrs. Morgan and Scott.



FOR THE RECEPTION OF UNWELCOME BABIES IN A CHINESE FOUNDLING HOSPITAL.
Neither the mother of the child nor the receiver can see each other. As soon as the child has been placed within the opening it slips down a sliding shelf and becomes the property of the institution.



BLINDFOLDED IDOLS IN A BUDDHIST TEMPLE.
During certain orgiastic ceremonies the idols are blindfolded. The same custom is observed with the idols of the private houses while the inmates play cards or dice.

WHICH COUNTRY HAS THE FAIREST WOMEN? DENMARK'S ANSWER.

TYPES OF THE WORLD'S BEAUTY.—No. VII.



THE CHARMING WOMEN OF DENMARK.

DRAWN BY G. C. WILMSHURST.

THE MANCHESTER "OUT-OF-WORKS" ENLIST THE SYMPATHY OF ETON: THE LEADER'S ADDRESS.

PHOTOGRAPH BY TOPICAL PRESS.



MR. GRAY, THE LEADER OF THE MANCHESTER UNEMPLOYED, ADDRESSING THE ETON BOYS.

The procession of unemployed which has walked from Manchester in order to present a petition to the King, reached Windsor last Friday, and the leader, Mr. Gray, obtained leave from Canon Lyttelton to address the Eton boys on Saturday. Mr. Gray remarked that Canon Lyttelton was "as accessible as a public-house." The procession, which has suffered greatly from desertion, and

is now a small and straggling band, marched out from Slough to the college, and Mr. Gray harangued the boys from the Chapel steps. Canon Lyttelton himself was present with two volumes of Sophocles under his arm. After the address, which was a didactic diatribe on the labour question, the boys made a good collection for the men.

A SURPRISE FOR THE NOBLE RED MAN: A MOTOR-CAR ON AN INDIAN RESERVATION.

DRAWN BY S. BEGG.

THE ILLUSTRATED LONDON NEWS, FEB. 15, 1908.—233



THE CAR AMONG THE WIGWAMS: A NOVELTY IN AN INDIAN CAMP IN CANADA.

Although there are a good many motor-cars in Canada, even in places where the roads would be considered hopeless by English drivers, the Indians on the reservations are not yet familiar with the new locomotion. They are specially interested in the horn. In the foreground is an Indian larder, with the meat, about which the flies are clustering, hanging in the sun. In the background is an old Red River cart, now used only by the Indians.

SCIENCE

NATURAL HISTORY

SCIENCE
JOTTINGS.SUPERSTITION
CHEZ NOUS

RECENTLY I was entertained by the recital of a lady who had submitted herself to experiences at the hands of another lady (not a professional person), regarded as an expert in the art of "crystal-gazing." This little incident served to recall to mind the fact

that superstition, although we are apt to ignore the reality, is extant among us to an extent scarcely credible when we have regard to the material age we live in and to the spirit of the time that mostly discredits "throw-backs" to the days of "mediaevalism and witchcraft."

The case of the crystal-gazer above mentioned was that of a lady who discovered she was possessed of mystical powers acquired when in a trance-like or cataleptic state. In the crystal or other object, she detailed, so the account runs, events in the past history of the life of persons with whom she was previously unacquainted. She is alleged to be capable of reproducing events, to the correctness of which her subjects testified. I am not aware whether this lady can forecast events as she is said to detail past incidents, but other and professional crystal-gazers profess prophetic powers, and, strange to say, while the police prosecute the fortune-tellers who exercise their skill at area doors, the professional persons who advertise by means of sandwich-boards in the streets, and by advertisements in the newspapers, appear to be left agreeably alone.

There can be no magic virtue in the crystal itself. It is an ordinary piece of glass, which you may purchase for a shilling—superior quality, half-a-crown. Indian necromancers will tell your future by gazing into a cup of ink, so that the medium itself appears to be of little account. Hence we come naturally to the gazer. A human being meets for the first time in her life another person. She places herself in one way or another *en rapport* with that person, falls into a trance-state, or imitates it, and is then believed to be able to detail events in the personal history of the subject, of whose existence before the séance she had no knowledge. Now, there is an *impasse* here. For the whole thing must either savour of a trick, or it must represent on the part of the gazer a power utterly inexplicable, of being able to peer into a past that can have left no traces whatever, save in the memory of the stranger whose history has been detailed. The latter alternative, if accepted, opens the door to the idea that certain persons, therefore, possess a faculty, astounding in its character, of being enabled to divine records which are stored up in the memory-cells of the person in hand.

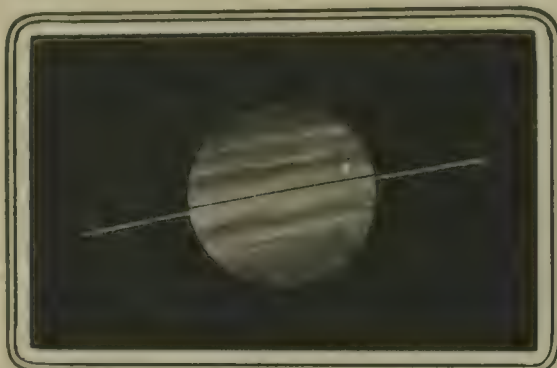
Further, this view commits us to yet another astonishing feature—namely, that in some mysterious

PHASES OF SATURN'S RING, AS SEEN FROM THE EARTH,
S, THE SUN; T, THE EARTH.

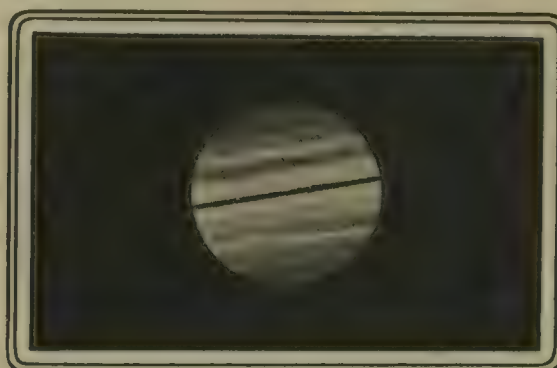
THE WONDER OF THE SOLAR SYSTEM:
THE PLANET SATURN.

In 1610 Galileo discovered what he took for two moons close to Saturn. These, he said, "are like two servants, which help Saturn on his way." Two years later the moons disappeared, to Galileo's great discouragement, and the astronomer, believing that his glasses had played him false, gave up the problem, which he believed insoluble. It was afterwards discovered that what Galileo had taken for moons was only a phase of the ring, the existence of

(Continued below.)



SEEN AS A STRAIGHT LINE: THE RING OF SATURN
AS IT APPEARED ON JULY 30, 1907.



SATURN'S RING INVISIBLE: APPEARANCE OF THE PLANET
AT THE BEGINNING OF 1908.

Drawings by the Abbé Moreux, of Bourges Observatory.

which was established by Gassendi and Huygens. In 1850 Bond of Cambridge discovered what is known as the crape ring, a dusky circle within the great belt. The crape ring is still a puzzle to astronomers. During one part of its orbit, when the

(Continued below.)



THE FIRST DRAWINGS OF SATURN,
MADE IN THE SEVENTEENTH CENTURY.

After Gassendi and Huygens.

plane of the ring is coincident with the plane of vision of an observer on the earth, the ring itself is invisible, and appears only as a dark line across the disc of the planet. This phase occurred at the beginning of the present year.

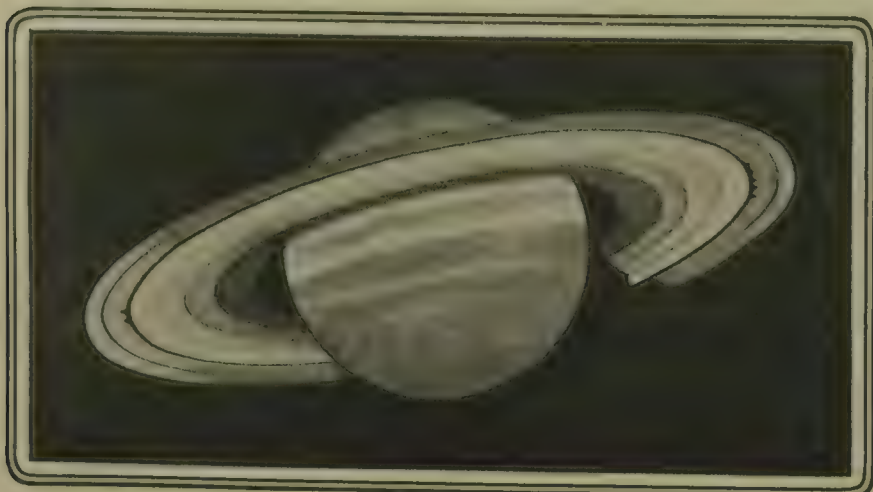
fashion it is possible for A, the gazer, to receive the intelligence necessary for her demonstration from B, her subject; and this point in turn opens up the question of the manner in which such intelligence, presumably emanating from B, can reach the brain of A. Of course, I am taking the details of such séance, as accurately reported, on trust, not always a safe proceeding, as

experience in the giving and analysing of ordinary evidence proves. But, assuming that the account given from the gazer's faculties is correct—a point of importance—and that the idea of fraud and treachery may be excluded, then are we left with the astonishing hypothesis that certain persons are gifted with the power of visualising the thoughts of others, and in this way of reproducing the past history of persons from, it may be supposed, brain-emanations or telepathic information supplied them.

I am well aware, from a perusal of much literature on this subject, that crystal-gazing is regarded by a certain section of persons as a real gift, but even from the faithful I can gain no information regarding any possible theory or explanation of "how it is done." It is commonly asserted that some crystal-gazers can see actual things, of which, "crystal-gazing apart, they have and can have no knowledge." These are Mr. Andrew Lang's words. He adds he has "no conjecture as to 'how it is done.'" If a lady-gazer looks in a crystal in historic surroundings—say the Castle of St. Andrews—and happens to see Cardinal Beaton in the glass, I should describe such an event as a subjective illusion. In other words, there has been projected from the background of the gazer's consciousness an image of the Cardinal, just as in delirium the over-stimulated brain projects forwards on to the retina of the eye visions of things which appear grim realities to the patient.

Such an event as I have figured is easy of explanation: it is ghost-seeing explained on a scientific basis, but it does not touch the alleged case of the gazer who details events in the past history of a stranger, or who may forecast what is going to happen in that stranger's history. There is a simple test here, which, however, is rarely applied. If it is a matter of future history, let the crystal-gazer, or other modern diviner, forecast some event which will be of public interest. I will even be content if the winner of the next Derby be duly seen and identified. In the case of past histories, let us have a shorthand record taken of what is really said at séances, and what is detailed, and let the bona-fides of all concerned be fully assured to start with. Then possibly we may get adequate material to discuss the alleged powers of the gazers. Till then we may wait, and temper our waiting with wise scepticism.

ANDREW WILSON.



SATURN AND HIS RINGS, SHOWING THE "CRAPE" RING, DECEMBER 1874.



SATURN AND HIS RINGS, JULY 16, 1906.

Drawings by the Abbé Moreux, of Bourges Observatory.

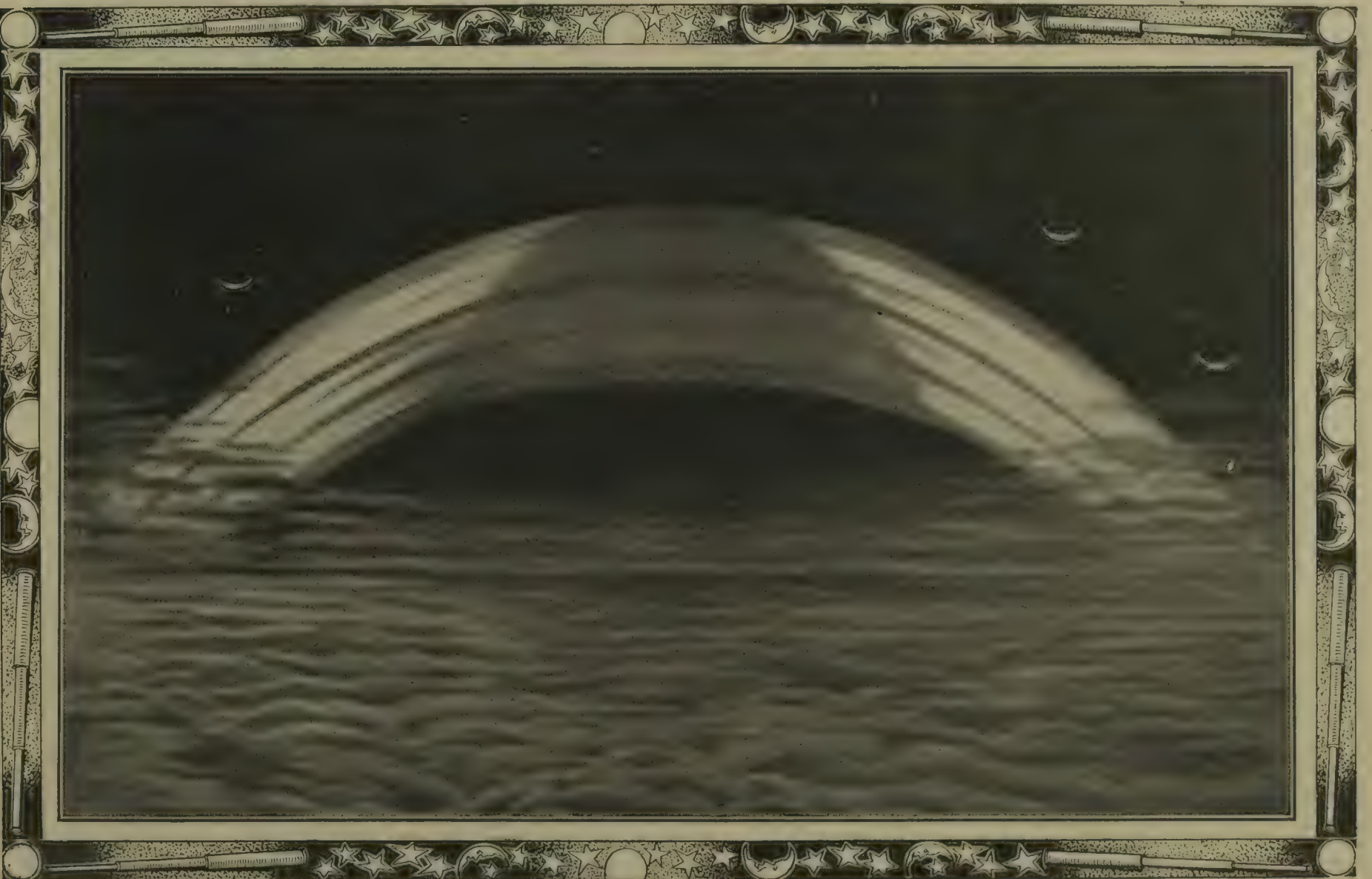
“SATURN’S BELTED BALL”: THE WONDER OF THE SOLAR SYSTEM.

DRAWINGS BY THE ABBÉ MOREUX.



A SUPERB OBJECT IN THE FIRMAMENT: SATURN RISING, AS SEEN FROM HIS NEAREST MOON.

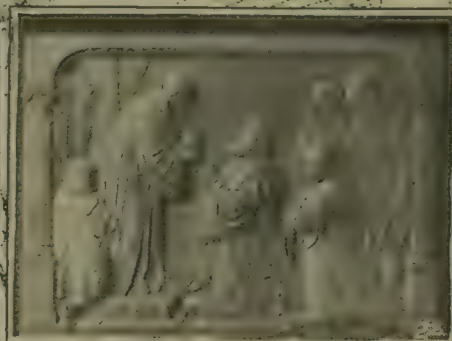
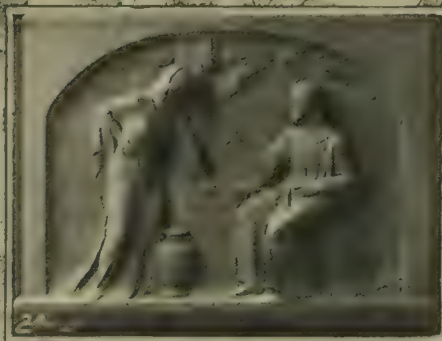
The appearance of Saturn from his nearest moon is more gorgeous than anything the night sky has to show the dwellers on earth. The planet fills a great part of the firmament.



A MORE SPLENDID NIGHT SKY THAN EARTH CAN BOAST: THE FIRMAMENT OF SATURN ILLUMINATED BY HIS RING.

The view is supposed to be taken from a point above the clouds. The sky is spanned by the ring, across which lies the shadow of the planet. Three moons are visible.

THE KAISER AS FARMER AND PATRON OF ART POTTERY: HIS MAJESTY'S COUNTRY RETREAT, CADINEN.



1. A HEAD OF CHRIST BY THE CADINEN
TERRA-COTTA WORKERS.

2. TERRA-COTTA PANELS FROM CADINEN.

A. Christ and the Woman of Samaria. B. The Elector Albrecht takes the Communion.

3. "THE HARVEST SONG," MODELLED
AT THE CADINEN POTTERY.

4. THE KAISER INSPECTING NEW AGRICULTURAL IMPLEMENTS.

5. ONE OF THE KAISER'S WORKMEN'S DWELLINGS AT CADINEN.

6. THE GATE AND GARAGE AT CADINEN.

7. A ROW OF WORKMEN'S DWELLINGS.

8. THE KAISER'S DWELLING AT CADINEN.

9. THE KAISER LEAVING FOR A SHOOT.

Cadinen, the German Emperor's private estate, where his Majesty has his model farm, is beautifully situated on the shores of the Baltic. There the Kaiser interests himself in practical farming, and he has also instituted a factory for art pottery. His Majesty has built ideal dwellings for the labourer. The houses have the appearance of villas. Four families live in each, and every family has two living-rooms, a parlour, a kitchen, an attic, and a lumber-room. The floor of the living-room is laid with parquet. Cadinen is first mentioned in records of 1400, when the knights of Marienburg, thirty miles distant, created a domain there. It afterwards passed into the hands of the von Baysen family, and it was purchased by the Emperor in 1899.—[PHOTOGRAPHS EXCLUSIVE TO "THE ILLUSTRATED LONDON NEWS"]

THE SCENE OF THE LISBON TRAGEDY: THE RUA DO ARSENAL, WHERE THE KING AND CROWN PRINCE DIED.



THE SCENE OF THE ASSASSINATION: THE RUA DO ARSENAL
AND THE TOWN HALL SQUARE.

The two tramway cars mark the actual scene of the assassination. On the left is the Hôtel de Ville; on the right is the Arsenal, into which the carriage was driven after the crime.



WHERE THE FIRST SHOTS WERE FIRED: THE JUNCTION OF THE
RUA DO ARSENAL AND THE PRAÇA DO COMMERCIO.

On the left is the first window of the Town Hall; to the right of it are the arcades of the Ministry of the Interior. Shots were fired from the first arch to the right of the window.



1. THE POINT FROM WHICH THE FIRST SHOT WAS FIRED. 2. THE PLACE WHERE THE KING DIED. 3. THE PLACE WHERE THE CROWN PRINCE DIED.

THREE STAGES OF THE TRAGEDY OF FEBRUARY 1 IN LISBON.

The view is taken from the Praça do Comercio. Towards the left, the Praça do Comercio is joined by the Rua do Arsenal, into which the carriage was turning at the moment of assassination.



THE ROYAL CARRIAGE, COACHMAN, AND FOOTMAN: NOTE THE BULLET-
MARKS ON THE PANELS.

On the panels of the carriage-door are two white marks made by bullets. Above can be seen the shattered window of the carriage.



THE WOUNDED COACHMAN: THE BULLET-MARKS ON THE CARRIAGE.
THE BROKEN LAMP AND THE BROKEN CARRIAGE-WINDOW.

The photograph shows the bullet-marks on the carriage. The coachman was hit on the hand. Two bullets passed through the doors of the carriage, shattering the window.

THE PORTUGUESE ASSASSINATION: AUTHENTIC DRAWING FROM OUR
SPECIAL ARTIST'S SKETCH IN LISBON.



THE ASSASSINATION OF THE KING AND CROWN PRINCE OF PORTUGAL, AND THE DEATH OF THE ASSASSIN BUICA.

The royal carriage was just turning off the Praça do Commercio into the Rua do Arsenal when a shot was fired; then a man jumped on to the step of the carriage and fired twice with a revolver at the King, afterwards turning his weapon on himself. Another man, Manuel Buica, fired with a carbine from under the eaves of the Town Hall, killing the Crown Prince. The police immediately

turned upon Buica and killed him. The Queen attempted to beat back the assassin from the carriage-steps with her bouquet, then she threw herself in front of Prince Manuel, hoping, she has since said, that she might be killed instead of her son. A third man, who has since proved to be innocent, was killed by the crowd. Our Special Artist's original sketch appears on another page.

DRAWN BY CYRUS CUNEO FROM A SKETCH BY S. BEGS, OUR SPECIAL ARTIST IN LISBON, WHO OBTAINED HIS MATERIALS FROM AN EYE-WITNESS.

KING CARLOS'S LAST MOMENTS: HIS LAST SHOOTING EXPEDITION. AND KING MANUEL TWENTY MINUTES BEFORE HIS ACCESSION.



TWENTY MINUTES BEFORE THE ASSASSINATION: THE KING AND QUEEN DISEMBARKING AT LISBON, FEBRUARY 1.

It is said that the King had a presentiment of death, and that he took a last farewell of a Minister at Villavicos.

THE KING SHOOTING AT VILLAVICOSA: A PHOTOGRAPH TAKEN BY THE LATE CROWN PRINCE A FEW DAYS BEFORE THE ASSASSINATION.



KING MANUEL TWENTY MINUTES BEFORE HIS ACCESSION: HIS MAJESTY WAITING FOR THE ROYAL YACHT AT THE LANDING-STAGE BELOW THE PRAÇA DO COMMERCIO, LISBON.



KING MANUEL TWENTY MINUTES BEFORE HIS ACCESSION: HIS MAJESTY WITH DOM AFFONSO, HIS UNCLE, AND SENHOR FRANCO WAITING FOR THE ARRIVAL OF THE ROYAL YACHT AT LISBON.



KING MANUEL PHOTOGRAPHED BY THE CROWN PRINCE AT VILLAVICOSA A FEW DAYS BEFORE THE ASSASSINATION.

The new King returned to Lisbon a day or two before his parents in order to resume his studies at the Naval Polytechnic.



THE NEW KING OF PORTUGAL AS NAVAL CADET: DOM MANUEL THE STANDARD-BEARER OF HIS CORPS.

One of the ceremonies of the Naval College is the Fête of Standards. On the last occasion Dom Manuel acted as standard-bearer of the cadets. He is an ardent student, and in his first speech to his Ministers he declared that he had no knowledge except of his school-books.

£20,000 FOR A NEW BRITISH SUBJECT: RAISULI, THE KAID'S CAPTOR.

DRAWN BY H. W. KOEKKOEK.

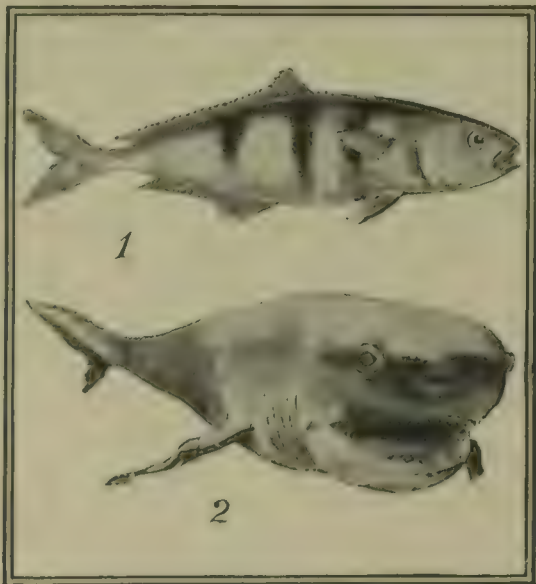


AN AUTHENTIC PORTRAIT OF THE FAMOUS BRIGAND RAISULI, FROM A SKETCH FROM LIFE BY MAURICE ROMBERG.

The Kaid's long captivity is over, and he has returned to Tangier, accompanied by his captor Raisuli, who gave up Sir Harry Maclean in consideration of £20,000 and the release of fifty-six prisoners. Raisuli becomes a British protected subject, with twenty-eight of his relatives. £15,000 of the ransom remains in the bank, and £50 interest is paid monthly to Raisuli. Raisuli has refused to be photographed, being satisfied, Mr. Harris, of the "Times," presumes, with his reputation without adding the success of pictorial representation in illustrated papers.

THE WORK OF THE LATE KING OF PORTUGAL:

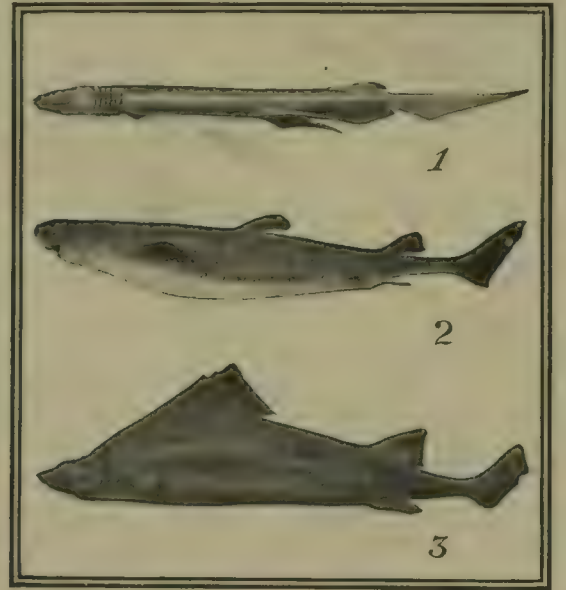
HIS MAJESTY'S RESEARCHES IN NATURAL HISTORY, PRESENTED TO THE SOUTH KENSINGTON MUSEUM.



1. PILOT FISH, NAUCRATES DUCTOR. SUPPOSED TO CONDUCT THE SHARK TO ITS PREY. 2. NOTIDANUS.



THE TURDUS VISCIVORUS: A VARIETY OF THE FIELD-FARE.



1. FRILLED SHARK (CHLAMYDOSELACHOS). 2. CENTROPHORUS. 3. CENTRINA SALVIANI.



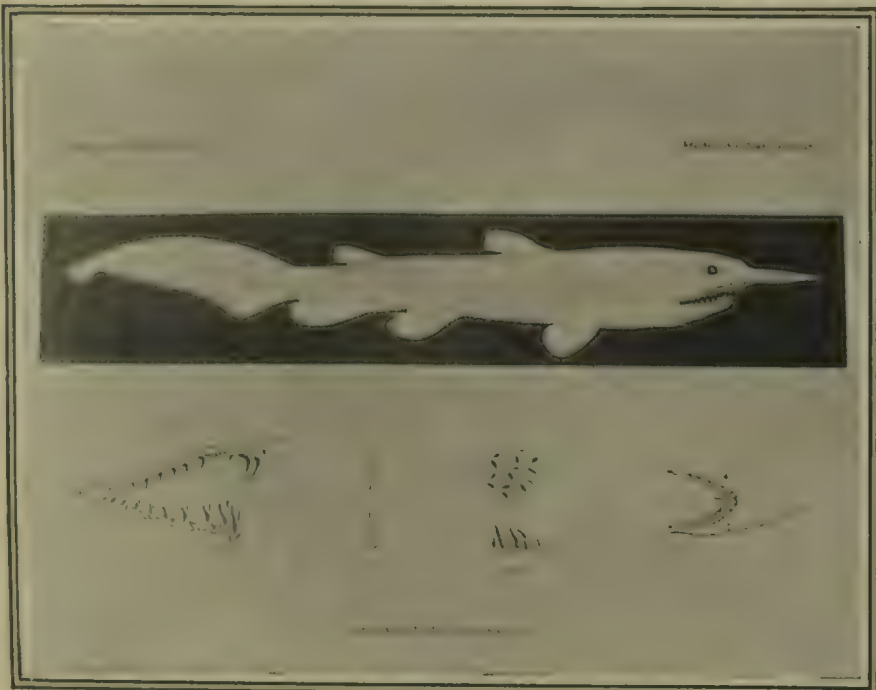
THE RUTICILLA TITHYS: THE RED TAIL.



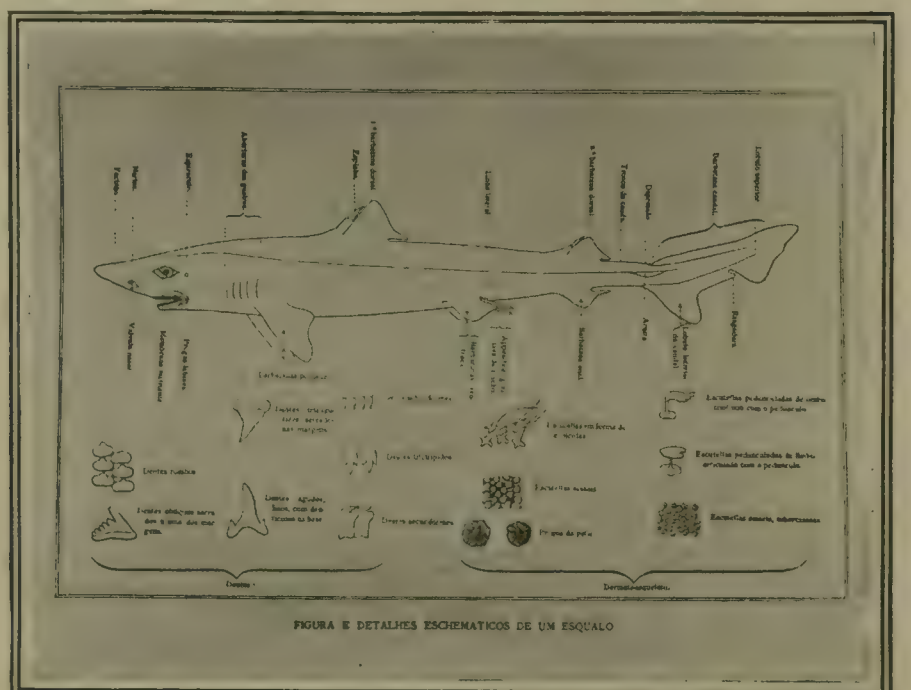
TITLE-PAGE OF THE KING'S ACCOUNT OF THE SCIENTIFIC CRUISE OF THE YACHT "AMELIA."



THE MONTICOLA SAXATILIS: ROCK BLACKBIRD.



THE DIAGRAM OF A SHARK DISCOVERED BY THE LATE KING: THE ODONTASPIS NASUTUS BRAGANZA.



THE DIAGRAM AND DETAILS OF A SHARK FROM THE LATE KING'S INVESTIGATIONS OF THE PORTUGUESE WATERS.

The late King of Portugal was an accomplished naturalist. Some four years ago, when he visited the Natural History Museum at South Kensington, his Majesty impressed Professor Ray Lankester with his extraordinary knowledge. He criticised some of the specimens of Portuguese birds, and promised to send better examples to the Museum, together with his book on the birds of Portugal, and his account of deep-sea investigation during the scientific cruise of the royal yacht "Amelia." His Majesty also gave the Museum some splendid specimens of fishes. The reproductions of the birds are taken from coloured plates in the King's book by permission of the Museum authorities.

THE BABY-WALK: SPAIN'S INFANT HEIR'S PROMENADE AT THE ALCAZAR.

PHOTOGRAPH BY HAMILTON.



THE PERAMBULATOR ON THE ROOF: A GLIMPSE OF THE PRINCE OF ASTURIAS.

On the roof of the Alcazar in Seville, where the royal family has been staying, there is a promenade where the baby Prince is taken in his perambulator. He can be seen with his nurse under the archway in the turret at the top of the picture. The Alcazar was built in imitation of the Alhambra at Granada



ART NOTES.

THE French Engraved Portraits and Mezzotints at Mr. Gutekunst's Gallery in King Street should encourage a greater catholicity among English collectors. For it proves that French mezzo-tint can roll the thunders of its blacks and laugh in its whites, and veil itself in delightful half-tones against any English plate; while our Prince Rupert, to whom came the happiness of discovery, was not nearly so good an artist as his contemporary and friend, of whose plates several are shown here. But the difference between Mr. Gutekunst's mezzotints and his excellent array of line engravings is the difference between sherry and champagne—a very dry champagne. The lines of the landscapes are terse and crisp, and delightful, and the portraits are finished and stately with the ease of perfect accomplishment. Cardinals and Ambassadors; Descartes, Adrienne Lecouvreur, Mazarin, Nicolas Fouquet and a host more of shrewd and witty countenances, look out from their engraved architectural framework, scrolled and emblazoned. Such engravers as Grateloup are for ever gone; and their sitters also, have they not too quite passed away?

It is a rather shabby Royal Society of Miniature Painters that holds its thirteenth exhibition at the Modern Galleries in Bond Street; perhaps its fourteenth will be less unlucky. Miniature is not the genius of a time that rebuilds Regent Street as it does, measuring out its bonnet-shops to the scale of its bonnets. When the painters of large studios and large canvases did but produce enlarged miniatures—

miniatures seen through a magnifying-glass—it seemed natural that miniature should have a place in the history of painting; but, in a day when the very technique and practice of the arts demands the large scale, it is not surprising that Lilliputian painting should be nothing more than a loose end, and enfeebled and goaded for little.

And yet the miniature must be kept alive, and the maidens of the brush, who trim its lamps and swing lockets, like thuribles, before its altars, perform a recognisable service. That it is at the moment a profession in the hands of the young women—thirty-six of the Society's



Photo. Bassano.

MISS ALICE CRAWFORD,

In "Matt of Merrymount," to be produced at the New Theatre.

Members and Associates are ladies wedded to their art, against only twelve men—says nothing for or against the work shown. The work, most excellent in its little way, is that of women. Miss Elizabeth Parker's, Miss W. Hope Thompson's, Miss Daisy Porter's, Miss Eliza Burgess's, and Miss Edith Morgan's exhibits have all a charm of delicacy or sweetness or simplicity. Of



MISS LENA ASHWELL,

Who arranged to produce a new play, "Diana of Dobson's," at the Kingsway Theatre on February 12.

DRAWN BY G. C. WILMSHURST.

Mr. Hal Hurst's, might it not have been thought that there would be some mitigation of its liveliness and dash when it came to be cooped up within the scope of a few half-inches? Mr. Cotton Haig's "Monsieur l'Abbé," and a copy of the lovely head of Holbein's "Christina of Denmark" in the National Gallery, must be named as sensibly and carefully done.

Every now and then the English art-conscience receives a fillip from France. We read how the Luxembourg has purchased the work of this or that English painter who has lacked honour in his own land; and the cases of Whistler's "Mother" and of Mr. Sargent's "Carmencita" are in perpetual citation. They are pat cases certainly; and great was the luck of the Luxembourg in their regard. But not even these two splendid swallows make a summer.

E. M.

MUSIC.

MR. Willie Burmester, who has been giving some violin recitals at the Bechstein Hall, affords a striking example of the growing power of serious musicians. When we heard him for the first time many years ago we found his playing singularly unattractive; indeed, when he laid the bow aside we could not help feeling that it would be smoking, even if it did not suddenly catch fire. The player seemed to take his chief delight in the class of work that tickles the groundlings and makes the judicious grieve, nor was there any sign that he would turn from the showy side of his art to better things. For reasons best known to himself he has brought about a change, and his recitals go to prove that a serious and accomplished musician has grown out of the great master of pyrotechnics of a few years ago. *Osi sic omnes.*

Miss Marie Hall was heard to great advantage last week, when she gave a recital at the Queen's Hall, with the assistance of Mr. Hamilton Harty. Her programme was not altogether happily chosen: we met far too many old friends, but in its presentation the player's best gifts were brought out. We might, perhaps, have taken some of the technique for granted; there is a little self-consciousness about the player's treatment of very difficult passages; but the best music always brings out the happiest side of her playing. Her tone is rich and full, and her phrasing is excellent. It is superfluous to praise Mr. Harty's work at the piano.

The season of Opera in English at Covent Garden ended, as it began, most successfully, and the management did all that lay in its power to deserve that success. But it must not be forgotten that no small proportion of the support accorded to the venture came

from the provinces, where, of course, Dr. Richter has a huge following, and the supporters of the travelling English Opera companies cannot hope to hear any of the "Ring" operas under his direction. We would not jump hastily to the conclusion that London has altogether mended its musical manners, that it proposes in the future to support all good performances of opera on their merits without demanding stars of the first magnitude for the operatic firmament.

Photo. Dover Street Studio.
MISS CICELY HAMILTON,
Author of "Diana of Dobson's," the new play at the Kingsway Theatre.



MR. HENRY AINLEY,

As Greville Dare (Stingaree), in "Stingaree."
Photo. Foulsham and Balford.

Hilda Bouverie. Sir Julian Crum, Mus. Doc.



Mrs. Clarkson.

Stingaree.

[Photo. Foulsham and Balford.]

STINGAREE HOLDS UP THE CONCERT AT THE EUREKA STATION STORE: THE MOST EXCITING SCENE FROM MR. HORNING'S PLAY. Hilda Bouverie (Miss Hilda Antony) has been forbidden to sing by Mrs. Clarkson (Miss Ada Ferrar), who is jealous of Hilda's talent. Stingaree, the bushranger (Mr. Henry Ainley), with two of his companions, holds up the concert and compels the audience to allow Hilda to sing before Sir Julian Crum, a great musician. Needless to say, Hilda's fortune is made. The play was produced at the Queen's Theatre.

THE DRAMATIC SENSATION OF THE HOUR: THE SICILIAN PLAYERS AT THE SHAFTESBURY.



1. MIMI AGUGLIA AS IANA IN "MALIA."

2. MIMI AGUGLIA AS IANA IN "MALIA."

3. MIMI AGUGLIA AS IANA IN "MALIA."

4. THE LAST SCENE OF "MALIA": JUST BEFORE NINU CUTS HIS RIVAL'S THROAT.

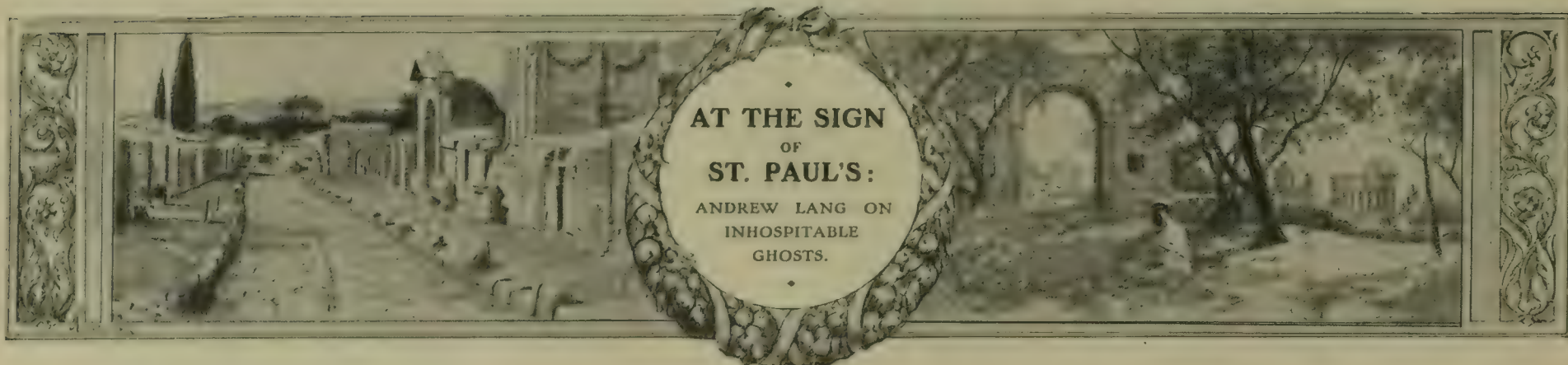
5. GIOVANNI GRASSO AS NINU IN "MALIA."

7. GIOVANNI GRASSO AS NINU IN "MALIA."

6. GIOVANNI GRASSO AS NINU IN "MALIA."

8. GIOVANNI GRASSO AS NINU IN "MALIA."

The Sicilian players have been as successful in London as they were in Paris, and their extraordinary realism has carried English playgoers by storm. "Malia," the scene of which is laid on Mount Etna, is a drama of primitive passion among the Sicilian peasants. At the end of the play there is a fierce fight between Cola and Ninu, Iana's lovers, and Ninu cuts his rival's throat. For sheer elemental passion the acting of Signora Mimi Aguglia is the most tremendous thing that London playgoers have seen.



THE Japanese, like the Highlanders, have very sensible ideas. From the *Academy* (February 1), we learn that they recognise two sorts of causes of abnormal disturbances in houses. There are the ghosts of the dead, who are only active at night, and the *Iki Ryo*, or influences of distant living persons.

The only case of an *Iki Ryo* given is a stupid case. A rich man had defrauded a woman, who left the house, and was lost to view. The rich man became a dwining invalid, and his health was supposed to be destroyed by the *Iki Ryo* of the woman. She was not bewitching him; she was not conscious even that her *Iki Ryo* was getting at him, that he was suffering from her state of mind.

This was a poor *Iki Ryo*. They usually make noises of banging doors, opening and shutting drawers, and moving heavy furniture. These phenomena the Gaelic-speaking Highlanders attribute to the *Iki Ryo* of the distant living persons—the Gaelic word is *taradh*. Almost any strong emotions of a person connected with the house will cause the phenomena, especially home-sickness. An American lady once sent to me a long and minute description of the disturbances in her own house: one of them

the fire up. But I cannot find out whether these are material coals, or only part of the phantasm; the percipient thinks that they are phantasmal coals. The

The Trianon of Marie Antoinette at Versailles is painfully haunted at present, causing anxiety to good Republicans. Three or four examples have been

brought to my notice. In one a lady, much interested in Marie Antoinette, merely felt that she knew her way about the house when first she visited it, and pointed out a place where there had been a door in a room, though now there is no trace of it. She astonished the guide a good deal.

In another case two ladies saw Marie Antoinette, whom they recognised by her portraits and from her costume, sitting in the garden. To her came, from the house, a gentleman in appropriate costume, who handed to her a letter which caused her much excitement, perhaps a note from the jewellers who made the Diamond Necklace.

In a third case two or three English girls met in the gardens several gardeners, whom they asked to point out the way to a certain spot. They replied in French, with a curious accent, and they were all dressed in a green livery of antique cut. The girls, crossing a bridge, were turned back by a dark, evil-looking gentleman, with his cloak



A CORNER OF THE SHERPUR CANTONMENT NEAR BIMARU VILLAGE: IMPROVED FORTIFICATIONS OF COLONEL JENKINS'S SECTION.

house, in any case, is at present occupied, and perhaps there may be no percipients in the new family. Not everybody present sees the Appearance in

The girls, crossing a bridge, were turned back by a dark, evil-looking gentleman, with his cloak



THE RESIDENCY, KABUL (FRONT VIEW), SHOWING THE CONDITION IN WHICH THE BUILDING WAS LEFT AFTER THE WAR OF 1878-80.

was worthy of the invention of Bulwer Lytton. They ceased when the previous owner of the house, a dipsomaniac, died. I pointed out to her that the cause of the troubles was the *taradh*, or *Iki Ryo*, of the home-sick dipsomaniac. That they ceased at his death was rather a pleasant symptom. After life's delirium tremens he slept well.

Stories of a spookish nature crowd in on the calm inquirer. I hear that in a country house well known to me the usual apparition, which I do not feel at liberty to describe, has been seen at least a dozen times this winter, by various sensible and healthy members of the family. The Appearance seems not to see the living people, does not get out of their way if he meets them on the stairs or in a passage. They get out of his way. There is no story about him, and nobody knows whether he is a ghost or an *Iki Ryo*. He is quite harmless.

The tale of a butler who committed suicide, and has been most tiresome ever since, driving one set of occupants out of the house (in the W. district), and noisy, too, becomes most peculiar when he comes in with the coals to make

PICTURES OF THE SECOND AFGHAN WAR.

Our illustrations are taken from the official history of the second Afghan War, which has been revised for the second time. The book is reviewed at greater length elsewhere. The reproductions are made by permission of Mr. John Murray.

the country house of which I have spoken. I do not know that it has ever been seen except by members of

the blood of Clan Sligachan—which is not the real name, but invented for purposes of concealment.

drawn up about his mouth. On mentioning these circumstances later, they were told that the livery was that of gardeners and verderers of the *ancien régime*, and that the accent of the gardeners is that of Austria, Marie Antoinette having employed some gardeners from her native country.

Finally, the Queen has been seen so often lately at the window of her old boudoir that the officers of the Republic have walled it up! I hope that these omens betoken nothing in particular disagreeable to the Government of France. Nobody says that Jeanne d'Arc "walks," and possibly the stories are derived from some sixpenny magazine which I have not read; in any case, the stories are walking about publicly.

My next yarn I know to be true, but it is merely puzzling. It is the tale of a singular knocker on a door communicating between a drawing-room and a boudoir from which there was no exit save through the drawing-room. This knocker was seen and heard several times, by several persons, simultaneously, to raise itself and knock noisily. There is no explanation, so far.



THE RESIDENCY AT KABUL, SHOWING THE GATE AND THE GALLOW SET UP WITHIN THE PRECINCTS.



THE ORIGIN OF THE "WATER MUSIC": HANDEL AND KING GEORGE I. ON THE THAMES.

From the Painting by Edwara Hamman. Reproduced from "Great Musicians" by permission of the publisher, E. Grant Richards.

ROUND THE WORLD WITH CAMERA AND NOTE-BOOK.



Photo. Howard Barrett, Southwell.

THE BISHOP'S MOTOR-CAR: A GIFT FROM THE DIOCESE OF SOUTHWELL.

Dr. Hoskyns, Bishop of Southwell, has been presented with a motor-car by his diocese. The presentation was made at Nottingham, and after the ceremony the Bishop delivered a homily upon the virtues of a good driver, who, he said, ought to respect the frailest old woman.



Photo. Frith.

YORK COTTAGE, TO BE GIVEN UP BY THE PRINCE OF WALES.

The Prince has lived at York Cottage, Sandringham, since his marriage, but he finds the house too small, and he contemplates giving it up and taking a larger residence in the neighbourhood. Most of the royal children were born at York Cottage.



Photo. Hamilton.

THE BURNT "ST. CUTHBERT," THE VESSEL ROMANTICALLY WRECKED ON THE COAST OF NOVA SCOTIA.

The steam-ship "St. Cuthbert" was burnt and abandoned off the coast of Nova Scotia. Fifteen persons were drowned in attempting to leave the wreck. The disaster was one of the most dramatic in seafaring annals.



Photo. Illustrations Bureau.

ALL NATIONS PAY A TRIBUTE TO KING CARLOS AT THE REQUIEM MASS: THE CHINESE REPRESENTATIVES.

There was a large attendance of the Diplomatic Corps at St. James's, Spanish Place, where the Requiem Mass was held on February 8. The Chinese diplomatists formed a very curious and interesting group.



TO CLEAR THE WAY FOR THE BOBSLEIGH: A HUGE SNOW-ROLLER.

On the great bobsleigh course at Davos the track for the bobsleighs is cleared by a huge roller, attached to which is a heavy sleigh. The roller is ingeniously warmed with hot water, and creates a surface of extraordinary smoothness.



Photo. Hart.

AN ELEPHANT ROLLS THE PITCH IN MANDALAY.

On the Mandalay cricket-ground an elephant helps to keep the pitch in order. He is used to draw the roller, and presents a very curious spectacle as he plods up and down between the wickets.

LADIES' PAGE.

ALMOST every day lately the newspapers have contained a notice of the death of a reputed centenarian. Nearly all of these have been women; and the average proportion annually, according to the Registrar-General, is two-thirds women. It is a well-established fact that women are longer-lived than men, after middle-age is achieved, up to the latest period of life; and it is quite open to discussion whether this is because of their being essentially "the stronger sex" vitally, or whether it is because they are more protected from the hazardous occupations, or because their habits usually are more regular and they are in earlier years less spendthrift of the stuff of life. That the last-mentioned reason plays a large part in achieving the result may be inferred from the great longevity of Quakers. The average life of the "Friends" is considerably longer than that of the general population, and for this no other reason appears except their steady, moral habits of life. The oldest person whose years are incontestable was a woman member of the "Society of Friends." Long before the registration of births became a State business in this country, the "Friends" kept all such records with great exactitude for their own members, and it follows that the hundred and six years attained by Mrs. Hanbury could not be questioned. There have been several persons who have claimed far longer lives, but the evidence is not satisfactory.

Mr. W. Thoms, editor of *Notes and Queries*, examined into many supposed cases, and he either absolutely disproved, or at least showed that there was no sufficient evidence in proof of, the age of even the most celebrated centenarians, such as Old Parr, who has a monument in Westminster Abbey, on which he is stated to have died at 152 years of age, and to have lived in the reigns of ten Sovereigns. Or the celebrated lady of whom—

Sir Walter Raleigh, a most learned knight,
Doth of the Irish Countess Desmond write,
At seven-score years he with her spake;
The Lord St. Albans doth more mention make,
That she was married in fourth Edward's reign,
Thrice shed her teeth, which three times came again.

Even the sceptical Mr. Thoms, however, had to admit the accuracy of some claims to centenarianism, and the curious detail mentioned in the last line of the old "poem" just cited was repeated in one of these admitted instances. Mrs. Jane Williams, of Moor Park, Herts, and Bridehead, Dorset, who lived to be 102, cut a tooth when above the age of ninety, which was "a source of great inconvenience and annoyance to her." Of the same old lady, one who knew her observed that she appeared toward the end

quite different from an aged human being, her skin and flesh having become so dried, and unlike the ordinary. This description applies equally to an aged woman whom I saw in Taunton some years ago, and who was said to be 109. Mr. Thoms would, perhaps, have cut her down to her century, or a little less; but, anyhow, she was a weird and fearful spectacle, and would suffice to make me

very unwilling to be a centenarian, if the choice were open, and quite apart from existence even in the midst of all that should make life worth

the weariness of living. It may be doubted if anybody ever survives to a very great age who is utterly weary of being alive, and perhaps the greater contentedness and submissiveness of spirit of women is to be added to the list of causes of their constituting two-thirds of the total number of persons old enough to be even reputed centenarians.

King's College, London, has just decided to lead the van in England among institutions of similar standing in offering a full course of instruction in domestic science to educated women. It would not be just to ignore the numerous smaller attempts at the same sort of teaching that have been carried on in schools and special colleges, such as the Colonial Training College for Women, and the Stamford Hill Girls' High School. But now, for the first time in England, domestic economy is to be elevated to the rank of a University subject. Like a great many other admirable innovations, the idea comes from America, where many of the State Universities offer a course variously called in different colleges "Household Science," "Home Economics," or "Domestic Economy." It is one of the reforms that I have been preaching for many years; both for the heads of households and for the subordinate practical workers. *training* is required, and until this is recognised, we shall have incompetent wives and mothers and inefficient servants making our home-life much less happy, satisfying and economical than it ought to be. To be a good wife and mother, a woman needs to know something of business details, and of the principles of physiology, chemistry, architecture and sanitary science in application to daily home life; besides practical teaching in the arts of cookery and the needle. All hail, therefore, to the new enterprise of King's College!

The little Pekinese spaniel, the most fashionable ladies' dog of the hour, has no specified colour; he may be equally correctly white or black, red-brown, black-and-tan, silver-grey, or parti-colour. Why is this freedom of choice left, should you suppose? The reason is declared in an edict of the Dowager Empress; she is the supreme authority on the standard qualities of these dogs, which once were exclusively reserved for Imperial use, analogous to our cream-coloured horses. Her Majesty orders, "For the colour, let it be like that of a lion, a sable-gold, to be carried in the sleeve of a golden robe, or the colour of a red or of a black bear, or white, or striped like a dragon, so that there may be a dog appropriate to carry with every costume in the Imperial wardrobe!" This delicious idea far surpasses the ambition of most women who dress well to have an appropriate hat for every gown, or even the infinite variety that a smart Frenchwoman once said to me she desired to have, in "a frock for every one of my moods"! FILOMENA.



1. A "NEW EMPIRE" CORSAGE.

Corselet skirt of soft white satin, with corsage and bands of lace arranged crossways.

2. THE EARLIEST SPRING HAT.

This chapeau is of fine moss-green chip, the crown rather high, completely covered with pink roses, finished by green ostrich-plumes.

having of "cet inexorable ennui qui fait le fond de la vie humaine." So strange is human nature, however, that the *ennui* of living often seems to be diminished as the years go by, although in their passage they carry away all that would once have seemed necessary to redeem

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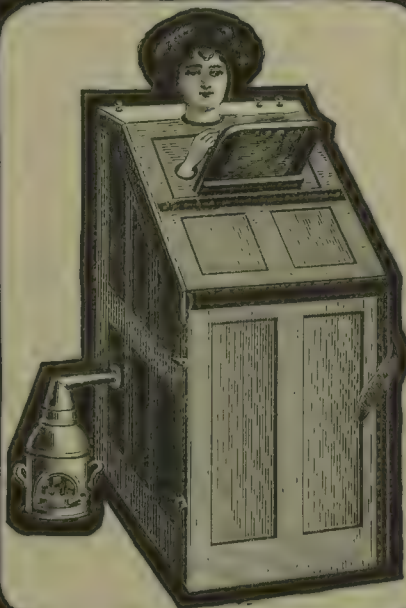
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THE PLAYHOUSES.

"ROSMERSHOLM," AT TERRY'S.

"ROSMERSHOLM" has a particular interest for students of Ibsen's works in two respects at least. It marks the moment of transition in his method; here at length Ibsen is seen abandoning his older plan of exhibiting one or more persons in conflict with their environment, and directing our gaze away from the external relations of his characters to some climax in their spiritual history. Secondly, "Rosmersholm" shows the dramatist's technique at its most perfect in his retrospective manner. Admire, however, as he may the skill with which the author unfolds the tale of the tragic fate of Rosmer's former wife, Beata, and makes this revelation of what has happened before the play begins affect the mutual attitudes of his two leading characters, Rosmer and Rebecca West, the average playgoer must find the drama's strongest appeal lie in the portraiture of Rebecca herself. A sort of Lady Macbeth in little, this masterful woman who does not scruple to remove a rival from her path, and yet, under the influence of love, loses her strength of will and becomes all tender, self-sacrificing womanhood, Rebecca is among the subtlest of Ibsen's feminine studies. But the part requires playing, and Miss Florence Kahn, adequate as she is in individual scenes, does not give us Ibsen's Rebecca. Mr. Fulton, resonant and forcible as the conventional Rector; Mr. Gwenn, making in a single scene a memorable creation of Mortensgard, the journalist with a past; Mr. Hignett, no less happy as the exuberant idealist, Brendel; and Mr. Eille Norwood, a quiet and dignified Rosmer, are all alike admirable.

"STINGAREE," AT THE QUEEN'S.

For the hero of romantic melodrama there could scarcely be a happier choice than a bushranger. No figure is more secure of the sympathies of average peaceable citizens, provided his energies are confined

to the imaginary world of the novel or the playhouse, than the gallant outlaw, be he highwayman, gentleman cracksman, or "robber under arms," who terrorises Society at the risk of his life. The old Adam lurking in all of us cannot help admiring such a reversion to type, and all we ask is that his exploits, as they are shown us in fiction or on the stage, shall be worthy of his profession. Stingaree, the hero of Mr. Hornung's new

than impressive. So again, when Stingaree breaks out of jail—merely to hear his protégée sing at her first big Sydney concert—we chafe at the motive which prompts his audacity, and we hail with something like derision the device of a free pardon, because the hero seems almost to have secured our attention under false pretences. Still, it is possible that if a little more blood-and-thunder were put into the piece the exertions of Mr. Ainley, as picturesque an outlaw, as worshipful a lover, as resonant a leader of men as could well be desired, and again of Miss Hilda Antony, a promising actress and a pretty enough singer, might redeem the play's fortunes.



A SPLENDID NEW PASSENGER-BOAT FOR THE GREAT EASTERN RAILWAY COMPANY.

The "Copenhagen" is the latest acquisition to the fleet of steamers owned by the Great Eastern Railway Company. The vessel is a credit alike to the builders, Messrs. Brown and Co., Clydebank, of "Lusitania" fame, and to the owners. She has only recently been added to the express daily service between Harwich and the Hook of Holland, and already her stability and superiority have received the highest praise.

play, is a bushranger, and the story proves disappointing just because this alleged grand criminal cheats us of our dues. We are always hearing of his achievements—his holding-up of mails, his captures of bank consignments, and the like; we never see him accomplish anything really worthy of his reputation. He talks far too much; he fails to do enough. We want a more showy display of dare-devilry than this concert-party affair; somehow, it proves more grotesque

responsibility might easily have produced a more informative and picturesque document. The book comes from the pen of Lieutenant (now Major) Cardew, of the Intelligence Branch of the Indian Establishment; but before him Captain Oliver worked upon it, while the material was actually collected by Sir Charles Macgregor, so that the history of to-day is at least three times removed from its original state, since the earlier versions were suppressed.

THE SECOND AFGHAN WAR.

AFTER thirty years the Government of India has sanctioned the publication of the official narrative of the Second Afghan War, 1878-80 (Murray). Although the volume now makes its appearance for the first time, it is difficult to see why it does so. It is a singularly "official" narrative—colourless, unimaginative, and almost uninteresting, for the bulk of it is a record of official orders, supplemented by excellent maps. Of use to military students, since the volume details the operations of that unhappy war, the utmost pains at the same time have been taken to remove all traces of the controversial element from it. Yet, undoubtedly, there was room for an effective and salutary criticism of that campaign. The existing work is, of course, not the only reference to the war of 1878-80, but it is of minor importance, and a little less sense of

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THE CHRONICLE OF THE CAR.

THE automobile world generally and the trade in particular have been startled by one of the most heroic and at the same time one of the most sporting challenges yet chronicled in the short history of the motor industry. This challenge has been issued by the now justly celebrated makers of the Rolls-Royce car, and is based upon this firm's contention that the point of greatest importance in automobile manufacture is that cars should be produced in which wear-and-tear is reduced to a minimum and the cost of up-keep and repair kept down to the lowest possible figure. They suggest that it is false economy to pay £600 for a vehicle which costs £400 per annum for upkeep—not false economy alone, but a very bad bargain indeed, compared with the purchase of a car at, say, £1100, which can be kept in perfect running order and in perfect repair for £150 for a year of 7500 miles. They claim that this sum of £150 has been proved by the figures of their late 15,000 miles trial, and that 7500 miles may be regarded as quite a heavy year's work.

Now, taking into consideration the fact that in view of the present-day user of cars the 2200 miles R.A.C. Trial, to be held in June, cannot give a sufficiency of results in the matter of repair, upkeep, tyres, etc., Messrs. Rolls-Royce, having already lodged £100 with the Royal Automobile Club, suggest that the cars of such makers as are willing (cars of 40-50-h.p. or thereabouts) shall, after the completion of the racing trial on the Brooklands track, which forms the final stage of the R.A.C. Trial, complete 1200 miles on the Weybridge course, and then continue for 11,600 miles upon the road. This firm suggests that each house entering a car for this strenuous test shall lodge £1000 with the Royal Automobile Club, and that the whole sum, whatever it may be, shall be taken by the entrants of the winning car. From start to finish the cars will, of course, run under R.A.C. official observation.

It is suggested that the scoring for this big sweepstake should be arranged on a monetary basis! The



A WINTER MOTOR-DRIVE IN CENTRAL PARK, NEW YORK.

The scene is one of the most picturesque corners of the great pleasure ground of New York. In winter it lends itself to charming snow effects, and a motor drive in the snow is one of the keenest pleasures that New Yorkers enjoy.

performances of the cars to be primarily recorded under two heads, viz.: (1) time lost and (2) money spent. In order to bring these factors under a common denomination, the time lost should be valued at 1s. per minute. This procedure to be followed also in connection with the

foreign, in lieu of with our native, hotel proprietors, the Continental Tyre and Rubber Company have instituted and opened a Touring Information Department at the above address, whence tourists may obtain the fullest possible information as to motor tours on the Continent.

special points in the Club trial, these points consisting not only of time lost, but time occupied in hill climbs and on Brooklands, but the sweepstake car finishing at Brooklands with the smallest record against it, shall start on the remaining 13,000 miles with no debit, the others commencing the above journey with the difference in points against them only. It is suggested that there are at least thirteen makes of cars that could participate in this contest, which would result in the accretion of no less a sum than £13,000 to the winner. The suggestion has the approval of the R.A.C., its courage and ingenuity reflect great credit upon those responsible for its utterance, and I hope to see the challenge lifted in many quarters.

Motorists who favour the R.A.C. (and they are many) show at times an inclination to the belief that the rift 'twixt Club and Union is likely to spell financial disaster for the latter body. Herein I imagine they fall into grave error, for at the present moment I think I am right in saying that the Union has something more than £10,000 at call. And there is every sign that the individual motorist, be he clubman or independent, will support the Union in acknowledgment of the genuine work that body has already done for the cause. Neither are the provincial clubs lacking in support, for, according to the published facts, honours are about easy between the bodies up to date, and many clubs will, I am assured upon the best authority, gravitate Unionwards at the close of the year.

The French and English Guide Books published for some years past by the Continental Tyre and Rubber Company, of 102-108, Clerkenwell Road, E.C., have always been regarded as amongst the standard works of their kind, and held in high esteem by the motorists touring both in this country and abroad. In the interests of car-owners who contemplate flying this police-trap-ridden country this year, and spending their money with

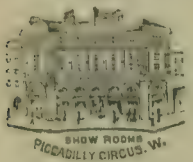
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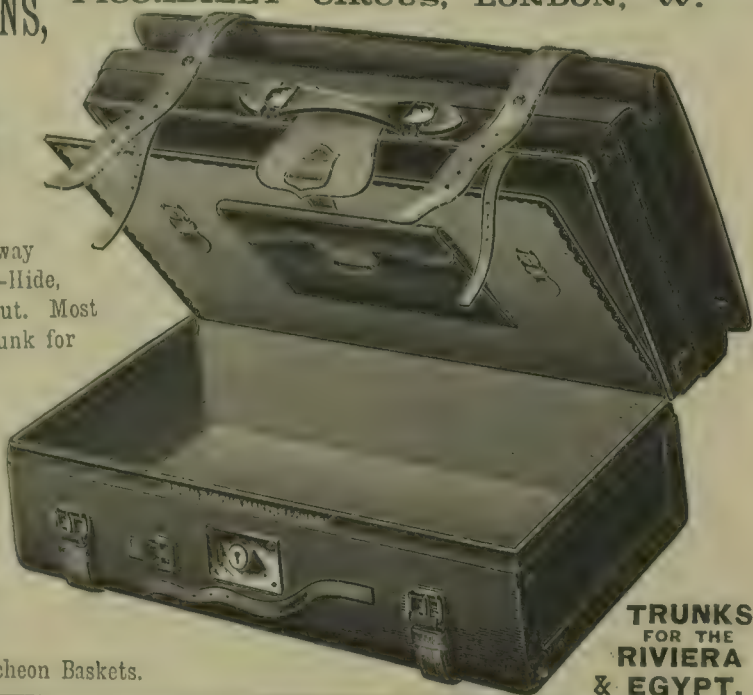
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ECCLESIASTICAL NOTES.

THE Bishop of Carlisle was far from well before his departure for a three months' holiday in Sicily. He had a sharp attack of influenza after the New Year, and resumed work too early.

The city of Sheffield proposes to raise a memorial to James Montgomery, the hymn-writer, whose working years were spent there. Born in 1771, in Scotland, the son of a Moravian missionary, he worked up from small beginnings to the editorship of the *Sheffield Register*. Two of his hymns, "Hail to the Lord's Anointed" and "For Ever with the Lord," may be described as classics. Montgomery wrote some four hundred hymns between 1814, when he associated himself with the Moravian body, and the year of his death, in 1854.

The new Prebendary of St. Paul's, the Rev. H. Russell Wakefield, has been for fourteen years Rector of St. Mary's, Bryanston Square. He has been twice Mayor of Marylebone, and in this capacity has presented addresses to royal visitors to London. Mr. Wakefield is a preacher of exceptional ability, with a sympathetic understanding of present-day problems.

Lord Winterstoke, though himself a Congregationalist, has undertaken to rebuild the parish church at Blagdon at a cost of £12,000. The church will be in the Early Perpendicular style, with clerestory, and will embody all that is best in the architecture of existing Somerset churches.

The Bishop of London's visit to Russia will be a brief one. He started immediately after Convocation, and after visiting St. Petersburg, Moscow, and Warsaw, is to return by the end of the month. To cover these immense distances in three weeks would surely put a strain on the strength of the most vigorous man, and the Bishop returns to hold an arduous Lenten mission in Central London.

The affection felt for the Bishop of London is strikingly manifested in the long list of contributors to his portrait fund. Leaders of every section of the Church are taking a share in this scheme. The names of Father Suckling and Prebendary Webb-Peploe stand close together on the list.

Dr. Neligan, Bishop of Auckland, is in England with his family on a short visit.

Bishop Montgomery, writing in the *Guardian*, gives details of the arrangements for the Pan-Anglican Congress, and especially for the Albert Hall evening meetings. It is promised that no one will be asked to speak whose voice cannot be heard by the large audiences who will gather night by night. The question of the report of the Congress has also been settled. The papers and deliberations of each section are to be published in seven volumes and sold separately.

CHESS.

TO CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

N. FEDDEN (Bristol).—We are very pleased to receive your game, which we hope to use at an early date.

C. PLATT (Carlisle).—Thanks for further game. We hope to publish the correspondence game you sent us, but the simultaneous one is too poorly played by Black.

G. LEWTHWAITE (Lincoln).—Amended version to hand.

J. M. K. LUPTON.—Problems to hand, with thanks. They will prove as acceptable as usual.

HERWARD.—The Pawn you mention in No. 3324 may not be wanted. We cannot tell what other solution it may prevent.

R. H. COUPER (Malbone).—If Black play 1. Kt takes P, we see no mate in two more moves.

BLACK KNIGHT (Bristol).—We have examined your problems, and find No. 2 can be also solved by 1. K to Kt 5th, and No. 3 by 1. Q to K 6th. The others, we are sorry, are below publication standard.

A. W. DANIEL.—Your last met with much praise.

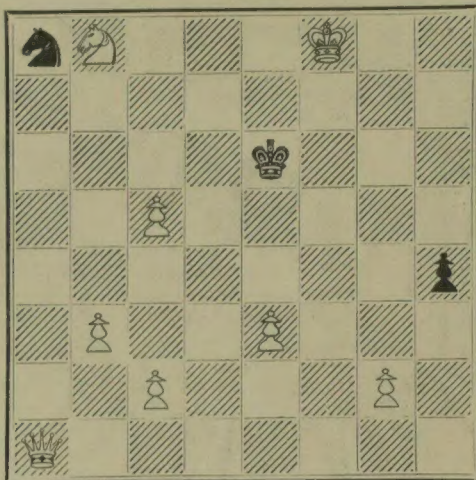
CORRECT SOLUTIONS OF PROBLEMS Nos. 3315 and 3316 received from Fred Long (Santiago, Chili); of Nos. 3319 and 3320 from C. A. M. (Penang); of No. 3321 from J. W. Beatty (Toronto) and C. A. M. (Penang); of No. 3322 from J. W. Beatty (Toronto); of No. 3323 from J. W. Beatty and Robert H. Hixon (New York City); of No. 3324 from Robert H. Hixon and C. Field junior (Athol, Mass.); of No. 3325 from James M. K. Lupton (Richmond); of No. 3326 from J. Nordlohne (Vienna), Hereward, F. Kent (Hatfield), R. C. Widdcombe (Saltash), H. S. Brandreth (Florence), Ernst Mauer (Schöneberg, Berlin), Captain J. A. Challice (Great Yarmouth), Charles Burnett, James M. K. Lupton, Fred R. Underhill (Norwich), G. Stillingfleet Johnson (Cobham), T. Roberts, José M. Dorda (Ferrol), J. A. S. Hanbury (Birmingham), G. Lewthwaite (Lincoln), and R. Worters (Canterbury).

CORRECT SOLUTIONS OF PROBLEM No. 3327 received from S. Davis (Leicester), E. J. Winter-wood, Shadforth, A. Groves (Southend), Walter S. Forester (Bristol), Hereward, Charles Burnett, L. J. McAdam (Southsea), G. Stillingfleet Johnson (Cobham), G. Lewthwaite (Lincoln), Albert Wolff (Putney), Joseph Willcock (Shrewsbury), James M. K. Lupton (Richmond), R. Worters (Canterbury), Nellie Morris (Winchelsea), H. R. Stephenson (Chelmsford), Sorrento, R. C. Widdcombe (Saltash), Stettin, H. R. Wilson (Clifton), Fred R. Underhill (Norwich), Frank Kent (Hatfield), J. Hopkinson (Derby), J. I. I. (Frampton), J. A. S. Hanbury (Birmingham), J. D. Tucker (Ilkley), and F. Henderson (Leeds).

PROBLEM No. 3329.—By E. J. WINTER-WOOD.

(Dedicated to Mr. John Keeble.)

BLACK.



WHITE.

White to play, and mate in three moves.

SOLUTION OF PROBLEM No. 3326.—By A. W. DANIEL.

WHITE.

1. Kt to K 2nd
2. Q takes B (ch)
3. B to K 4th, mate.

If Black play 1. K takes Kt at K 2nd, 2. Q to B 3rd; if 1. K takes Kt at B 3rd, 2. Q takes B (ch); if 1. B takes P, 2. Q takes B (ch); if 1. R to R 6th, 2. Kt to B 4th (ch), 2. K takes Kt, 3. B to Q 5th, mate.

BLACK.

- P to Q 8th (a Kt)
- K takes Q

CHESS IN LONDON.

Game played in the Championship Tournament of the City of London Chess Club between Messrs. W. WARD and H. B. UBER.

(Vienna Opening.)

WHITE (Mr. W.) BLACK (Mr. U.) WHITE (Mr. W.) BLACK (Mr. U.)

1. P to K 4th
2. Kt to Q B 3rd
3. B to B 4th
4. P to Q 3rd
5. P to B 4th
6. Kt to B 3rd
7. P to K R 3rd
8. Q takes B
9. Q to Kt 3rd

This position is a well-known one, due, we believe, in the first instance to the genius of Mr. Blackburne. If now Black continues with Kt takes P (ch), he gives his opponent the chance of a crushing attack.

10. P takes P
11. R to B sq
12. B to K Kt 5th
13. Castles

At this point of the game there is not much to choose between either side.

14. B to Q 2nd
15. K to Kt sq
16. Q to B 2nd
17. Kt to K 2nd
18. Q takes Kt
19. P to K Kt 4th

Much time is lost both here and later, on in the handling of these Rooks, but Black is feeling for an attack as opportunity presents itself.

20. R to B 5th
21. Q R to B sq
22. Q to B 3rd
23. B to Kt 3rd

Anticipating Black's operations along the King's Rook file.

24. P to B 3rd
25. B to K sq
26. B to Q sq
27. Q to Kt 3rd
28. B to Q 2nd
29. P to K R 4th
30. P to R 5th

Putting an end to everything on this side of the board. White has shown great judgment in meeting the assault.

31. B to B 2nd
32. Q to B 3rd
33. B to K sq
34. B to Kt 3rd
35. B to R 2nd

The decisive movement. Black's game now goes rapidly to pieces, but the struggle has been a fine one, and creditable to both players.

36. R to Q sq
37. B to Q Kt 3rd
38. B to Q 5th
39. P to B 4th

A keen struggle now ensues, but the attack has passed over to White, who presses it ingeniously against an equally skilful defence.

40. R to K R sq
41. B to B 7th
42. B to Q 5th
43. Q to K 2nd
44. R to Q sq
45. R to B 3rd
46. R to Q B sq
47. R to B 3rd
48. R to R 3rd
49. Q to Q B 2nd

This appears premature. Kt to Kt 3rd, followed by Kt takes B, should precede the advance of the Pawn. The Bishop ought to be got rid of on the earliest chance.

50. P takes P
51. B to B 4th
52. B to Kt sq
53. Q to K 4th
54. P to Q Kt 4th
55. P to Kt 5th
56. K to B 2nd
57. R to B sq
58. R to Kt sq
59. B to Q 5th
60. Q to B 4th
61. K to Kt 2nd

Black is not so secure as that he can take his Queen away like this.

62. K to R sq
63. R (R 3) to Kt 3rd
64. P to R 4th

The decisive movement. Black's game now goes rapidly to pieces, but the struggle has been a fine one, and creditable to both players.

65. B to K 3rd
66. P takes P
67. R to R 3rd
68. R takes R
69. R to Kt 3rd
70. R to R 3rd
71. R to R 7th (ch)
72. B to Q 2nd
73. B to B 6th
74. Q to B 7th

Resigns.

The Rev. M. N. Trollope, Vicar of St. Saviour's, Poplar, who is on his way to Corea, joined the steamship *Goben* at Naples, after a fortnight's tour in Italy. He expects to return after his mission journey, by the Siberian Railway.

An Interesting Statement

(For Valentine's, or any other day.)

There is something fascinatingly interesting about a beautiful woman. She possesses an attraction that appeals to everybody. Her influence lasts as long as her beauty, and to prolong that influence is, or should be, her chief aim. In this there is nothing that will help her more than

PEARS' SOAP

which has been the favourite soap of the most celebrated beauties of the last 120 years. Its daily use makes the skin of a healthy and refined texture, and implants those natural hues which alone constitute complexional beauty. It is the

SOAP OF COMPLETE PURITY,
and the most economical for the toilet

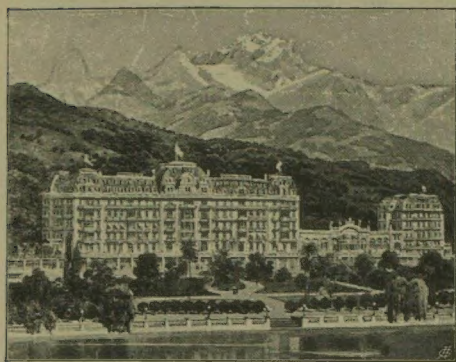
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For the Sleepless.

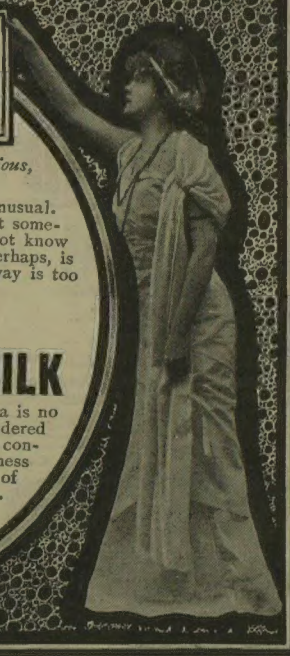
A LADY writes: "I think your Cocoa and Milk simply delicious,
and since taking it I have had wonderfully good nights."

The experience of the Lady who writes in this way is by no means unusual.
There are many sufferers from sleeplessness who feel that they want some-
thing in the way of food, not drugs, to send them to sleep, but do not know
what to take. Alcohol in any form is too exciting. Milk, perhaps, is
disliked, or cannot be properly digested. Cocoa in an ordinary way is too
heavy. It is in these particular cases that

SAVORY & MOORE'S PEPTONISED COCOA & MILK

is found so invaluable. The milk has been peptonised. The Cocoa is no
longer heavy like ordinary Cocoa, but has also been treated and rendered
digestible. The combination of these two foods forms, under these con-
ditions, an ideal beverage, and there are many who can bear witness
to the fact that it has saved them, not only from many a night of
wakefulness, but often from the too frequent use of drugs.

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WHEN YOU HAVE A STIFF NECK.

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RHEUMATISM, LUMBAGO, SPRAINS, BRUISES, SORE THROAT, FROM COLD,	COLD AT THE CHEST, BACKACHE, CHRONIC BRONCHITIS, CRAMP,	CHAPPED HANDS, CHILBLAINS, NEURALGIA, SORENESS OF LIMBS AFTER EXERCISE.
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Clean healthy complexions and
fresh pure skins adorn all who
will cleanse the pores and tone
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Icilma Fluor Cream brings
natural purity, for the Icilma
Natural Water which it con-
tains, cleanses and disinfects
the pores and gives perfect
"tone" to the skin. Nothing
else known can do this.



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is greaseless, foamy, deliciously fragrant, and of
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grow hair. For preventing and removing chaps,
redness, roughness and blueness from cold; for
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TO MEN, a soothing delight before and after
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CHERRY BLOSSOM BOOT POLISH is the Ideal
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gives great splendour to metals. An entirely
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easily cleans all carpets without trouble of taking them up. Removes ink stains,
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WILLS AND BEQUESTS.

THE will (dated July 30, 1897), with a codicil, of MR. JOSEPH BENNETT, of The Cedars, Louth, Lincoln, late M.P. for Gainsborough, who died on Jan. 1, was proved on Jan. 21 by Joseph Bennett, Frederick William Bennett, and Francis Sowerby Bennett, the sons, the value of the estate amounting to £243,053. The testator gives his freehold property at Fotherby and Cleethorpes to his said three sons; £1000 per annum to his wife; and the residue of his property, in trust, for all his children.

The will (dated Aug. 15, 1895) of MRS. ELIZABETH CHARLOTTE BURTON-BOROUGH, of Spring Grove, Milverton, widow of Mr. C. Burton-Borough, of Chetwynd Park, Newport, Salop, who died on Dec. 2, has been proved by Sir George Edward Dallas, Bart., and Charles Gawen Roberts Gawen, the son, the value of the property being £43,445. The testatrix gives her interest in the Spring Grove estate to her sons Charles Gawen and Thomas George; £5000 to her son John Sidney; the money on account at Messrs. Hoare and all furniture to her son Charles Gawen; £100 to Sir George Dallas; and £100 each to five grandchildren. Two thirds of the residue she leaves to her son Charles Gawen, and one third to her son Thomas George.

The will (dated June 7, 1899), with three codicils, of MAJOR-GENERAL APSLEY CHERRY-GARRARD, of Denford Park, Hungerford, and Lamer Park, Wheathampstead, who died on Nov. 8, was proved on Jan. 24 by Mrs. Evelyn Edith Cherry-Garrard, the widow, Apsley George B. Cherry-Garrard, the son, and William Herbert St. Quintin, the value of the real and personal estate amounting to £102,646. The testator gives Denford Park and all real estate to his wife for life or widowhood, and then to his son Apsley; £100 to Mr. St. Quintin, and legacies to servants. All other his property he leaves in trust for his wife for her life or widowhood, and subject thereto he gives £6000 each to his younger children, for whom he had already made investments, and the ultimate residue for his said son.

The will (dated May 30, 1903) of MR. FRANK HENRY BARNETT, of Glympton Park, Woodstock, Oxford, who died on Oct. 7, has been proved

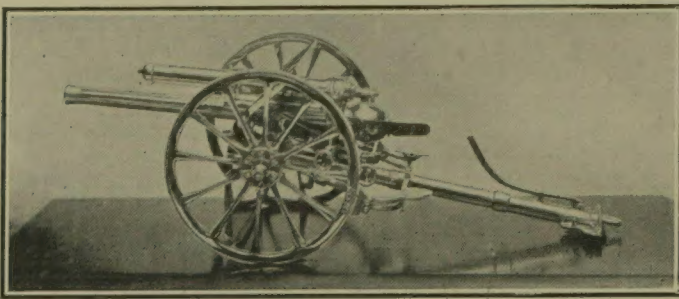
by Captain George Henry Barnett, the son, the Rev. Herbert Barnett, the brother, and Edward Alexander James Duff, the value of the estate being £85,855. The testator gives £7500 to his brother Herbert;

£500 and the income, during widowhood, from £20,000 to his wife; £1000 to his sister Gertrude Louisa Furze; £500 each to his sister Amy Katherine Duff and Edward A. I. Duff; £100 to his sister Emily Avice Barnett; £5000 to his wife's friend and companion, Constance Annie Bates, and legacies to servants. The residue of his property he leaves to his son.

The following important wills have now been proved—

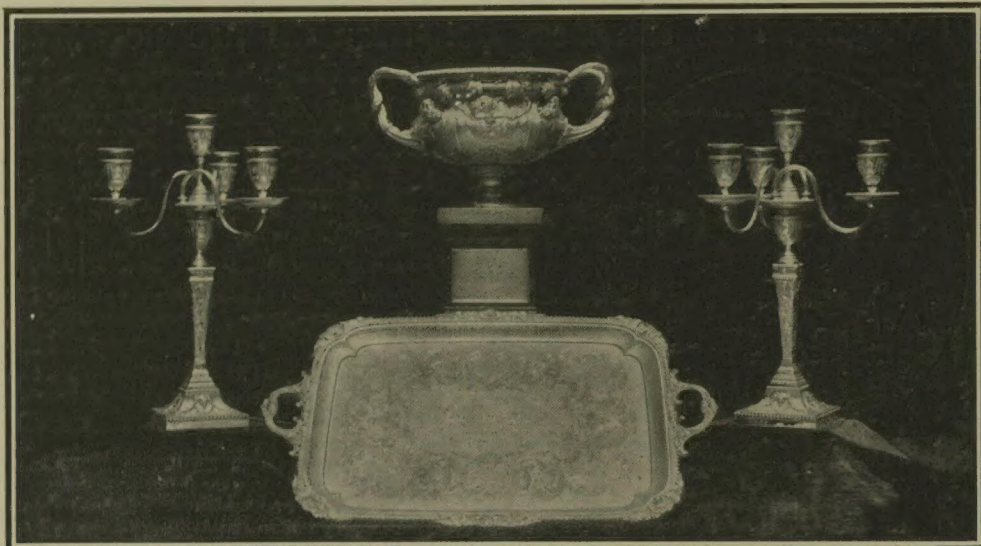
Sir Patrick Heron Watson, M.D., Hon. Surgeon to the King in Scotland, 16, Charlotte Square, Edinburgh . . . £139,363
Major Robert Bartholomew Laves, Old Park, Dover, and Kingston Hill Place, Surrey . . . £73,669
Mr. John Carmichael, Radipole House, Weymouth . . . £59,846
Mr. Edmund Haslehurst, St. George's Hill, Weybridge . . . £43,327
Mr. Arthur Frederic Evans, Fazakerley House, Prescott . . . £40,616
Mr. Richard Brigg Ackroyd, Crosshills, Kildwick, Yorks . . . £37,785
Mrs. Emily Augusta Panter, 6, Lennox Gardens, Chelsea . . . £35,878
Mr. Dan Dawson, Moor View, Crosland, near Huddersfield . . . £33,421
Mr. Henry Watson, Downleaze, Sneyd Park, Bristol . . . £31,160
Mr. Percy Buckley, Lansdowne, Guildford . . . £30,826
Hon. Hugh Leslie Courtenay, Old Tiverton Road, Exeter . . . £11,687

The Royal Exchange Assurance Corporation, which dates from 1720, announce a new scheme for annuities, in virtue of which they take into consideration the chances of life of the investor. They are therefore prepared to grant annuities on more favourable terms to people who are not likely to live to a very advanced age than to those who are. The scheme applies exclusively to this Corporation. The Royal Exchange Assurance will be glad to answer inquiries with regard to the new scheme.



A FIELD-GUN IN SILVER.

At first sight the above illustration would appear to be a photograph of an actual 18-pounder field-gun and carriage, but in reality it is a model in sterling silver, measuring only 2 feet 6 in. It is an exact replica in every detail, and reflects great credit on the modellers, Messrs. Mappin and Webb, Limited, 158, Oxford Street, W.; 220, Regent Street, W.; and 2, Queen Victoria Street, E.C., who have for so many years made a speciality of military work of every description.



A RAILWAY PRESENTATION.

The presentation consists of a pair of silver candelabra, a massive silver tray, and a large silver bowl or vase, known as the "Warwick Vase," standing on a plinth, which bears the following inscription: "Presented by his Brother Officers with a service of plate to James Holden, on his retirement from the position of locomotive superintendent of the Great Eastern Railway, January, 1908." The set was manufactured and supplied by Messrs. Elkington and Co., Ltd., of 73, Cheapside, E.C., and of 22, Regent Street, S.W., and Birmingham.

Dr. J. Collis Browne's
CHLORODYNE
is the BEST REMEDY KNOWN for
COUGHS, COLDS, ASTHMA,
BRONCHITIS, DIARRHŒA,
NEURALGIA, RHEUMATISM, TOOTHACHE.
Admitted by the Profession to be the most Valuable
Remedy ever discovered.
Of all Chemists, 1s. 1½d., 2s. 9d., & 4s. 6d.

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Soft, Fair, and Delicate Face, Hands, and Arms can be procured by using daily
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It removes Freckles, Eruptions, Tan, Discolouration, Tenderness, and Irritation of the Skin, Redness and Roughness. 2/3 and 4/6.
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can be SHARPENED in a Few Seconds on an ordinary strop.

The Gillette Safety Razor, in case, with 12 spare blades, 21/-
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INSTANT RELIEF IN WARM BATHS WITH CUTICURA SOAP AND ANOINTINGS WITH CUTICURA.

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WHOSE eyes?
"HER eyes."

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PORTUGAL'S GORGEOUS CEREMONIAL FOR THE FUNERAL OF THE MURDERED KING AND CROWN PRINCE.

On February 8 the bodies of the King and Crown Prince were removed in solemn procession from the Necessidades Palace to the Church of St. Vincent, the ancient mausoleum of the House of Braganza. Elsewhere we describe the reception of the coffins, which were borne into the church and laid on a sloping bier beneath the dome. The walls of the building were hung with draperies of black and silver, purple and gold, and the wreaths sent by the Sovereigns of foreign countries hung from the pillars and were laid against the altar-rails. Between the two coffins lay a huge floral cross. The blossoms

on the King's side were purple, those on the Crown Prince's white. In the centre at the foot of the catafalque were the officials of the Royal Household, foreign representatives sat on the right of the chancel, and the Corps Diplomatique occupied the north transept. Prince Arthur of Connaught represented the King. The Requiem was intoned by the Patriarch of Lisbon. According to the Roman Catholic ritual, all the mourners carried lighted candles, which they extinguished after the Gospel, relighted for the Sanctus, extinguished at the taking of the Chalice, and relighted for the five Absolutions.